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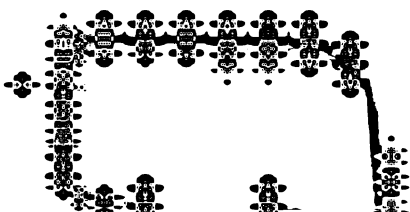
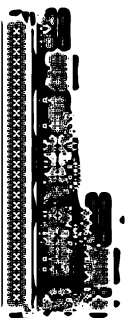
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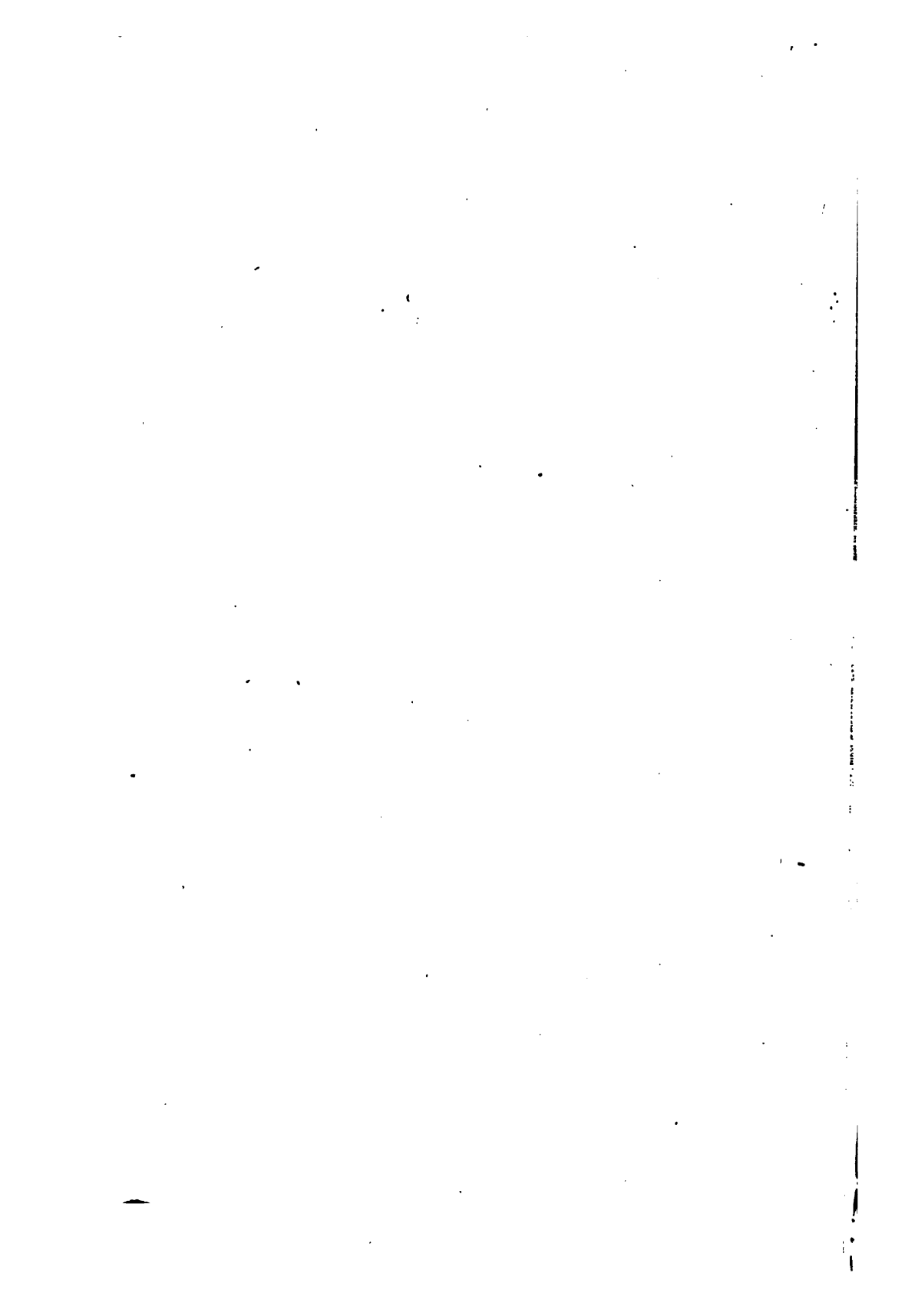
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ORNAMENT &  
ITS APPLICATION  
LEWIS F. DAY

COMPANION VOLUME BY THE SAME AUTHOR

## PATTERN DESIGN

A BOOK FOR STUDENTS-TREATING IN A PRACTICAL WAY OF THE ANATOMY, PLANNING, AND EVOLUTION OF REPEATED ORNAMENT

### OTHER WORKS

SOME PRINCIPLES OF EVERY-DAY ART. SECOND EDITION.

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ALPHABETS OLD & NEW. FOURTH IMPRESSION.

LETTERING IN ORNAMENT.

MOOT POINTS: FRIENDLY DISPUTES UPON ART AND INDUSTRY, in conjunction with WALTER CRANE.



# ORNAMENT & ITS APPLICATION

A BOOK FOR STUDENTS  
TREATING IN A PRACTICAL  
WAY OF THE RELATION  
OF DESIGN TO  
MATERIAL, TOOLS AND  
METHODS OF WORK BY

LEWIS F. DAY

AUTHOR OF PATTERN DESIGN,  
NATURE IN ORNAMENT,  
LETTERING IN ORNAMENT,  
ALPHABETS,  
&c.

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## PREFACE.

THIS book is based (like "Pattern Design") upon the foundation of an earlier volume. But, though it covers the ground of "the Application of Ornament," now out of print, it covers a larger area. It is really a new book. Here and there a fragment of the earlier one is incorporated in it; but even that has been shaped anew; for it seemed, looking back upon the work of fifteen years ago, there was little in it which could not be more simply said. The aim of "Ornament and its Application" is throughout practical. It appeals, however, less exclusively than some of my books to students of design; in fact, it is addressed to all who are really interested in ornament. To those not practically acquainted with the subject, it may serve as introduction to that quality of *workmanlikeness* which to a workman is of the very essence of design.

What I have endeavoured to do is, to show the clear and close relation of design to workmanship; to arouse interest in a side of art which, regarding it in the rather forbidding light of "technique," lovers of art are accustomed to dismiss from their minds as no concern of theirs; and so to open their eyes to what is indeed a never-failing source of interest in art.

Much of what is said will of course be familiar to artists

and workmen practically engaged in design. To them I can only hope to open out perhaps a wider view of the limits of their craft; to show the difference between certain arts, crafts or trades commonly grouped together, and the likeness between others not usually regarded as in any way connected; and, generally, to stimulate workers in the arts to a more comprehensive study of their particular subject.

"Ornament and its Application" will be found to contain a great deal of information at once necessary to the student and interesting to the more general reader; but that is rather by the way. Its purpose is not to cram the student with knowledge, profitable only in proportion as it comes to him through personal experience or individual study; not so much to inform the reader as to stir in him a desire to inform himself; to indicate how much there is in ornament which nearly concerns him, did he but know it; to set him a-thinking and a-seeking, and to suggest directions in which search will be fruitful. If, when all is said, and read, he is still unconvinced that ornament is dependent upon conditions, perhaps purely practical; that the various styles of ornament, "historic," as we call them, grew to a great extent out of such conditions; and that the secret of appropriate design is in cheerful obedience to them, I have failed, so far as he is concerned, in the purpose of my book.

With regard to the illustrations, there remained constantly something of interest to be told about them which was not relevant to the point apropos to which they are referred to in the text. This, whether it refers to the source of the work, its author, date, country, or present whereabouts, its

colour or the detail of its execution, will be found in the comparative and explanatory index of illustrations.

A friendly critic of "Pattern Design" found fault with it that it did not discuss the appropriateness of pattern to the process of its execution. The subject was purposely reserved for the present volume. The relation of ornament to natural form is, again, the subject of a separate treatise.

LEWIS F. DAY.

15 TAVITON STREET,  
GORDON SQUARE, W.C.,  
*1st September 1904.*





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## I. INTRODUCTORY.

Ornament inseparable from the thing ornamented—Must be adapted, therefore, to conditions—Historic style the result of workmanlike acknowledgment of this—Necessity, therefore, of studying ancient ways of work—Modern workman must concern himself about other methods than those of his own workshop—Knowledge imperative—Not hurtful to originality but helpful to it.

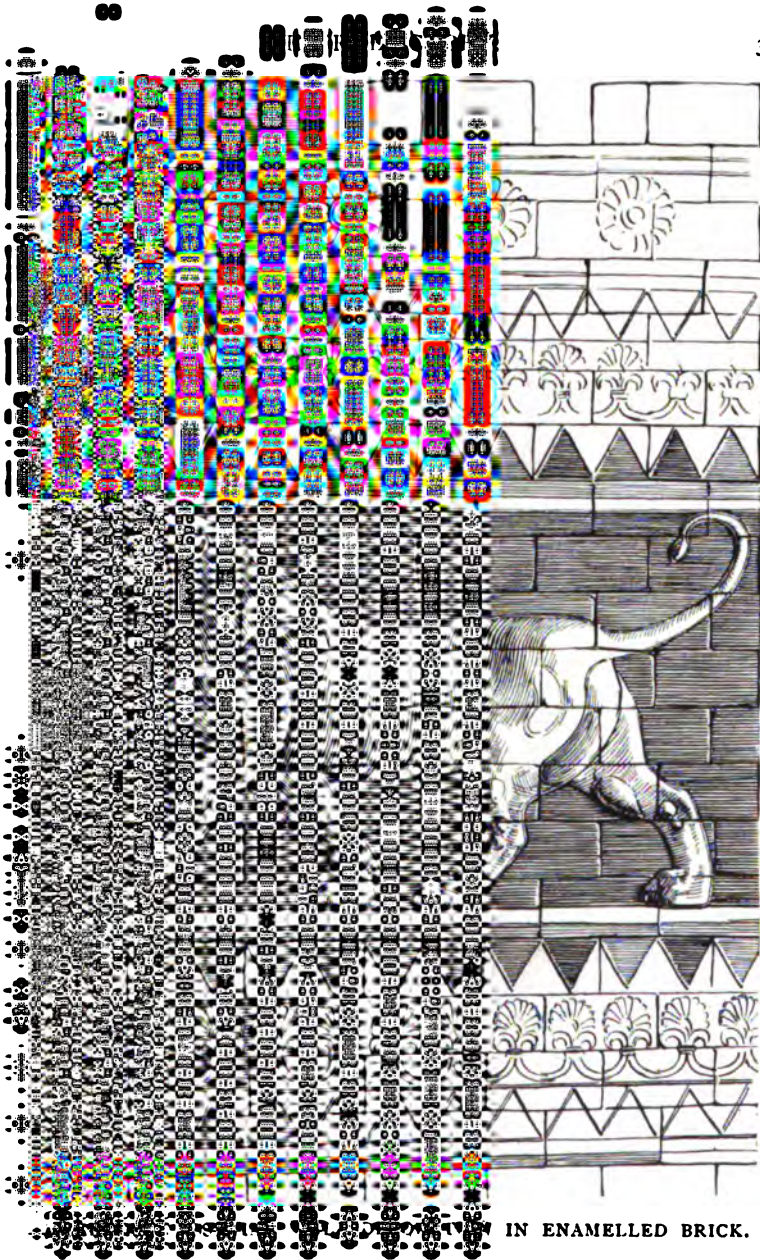
ORNAMENT and its application, says the title of this book ; but apart from its application there is no such thing as ornament. It is ornament relatively only to its place and purpose. In theory we may discuss it independently of them, in practice ornament is inseparable from the thing ornamented.

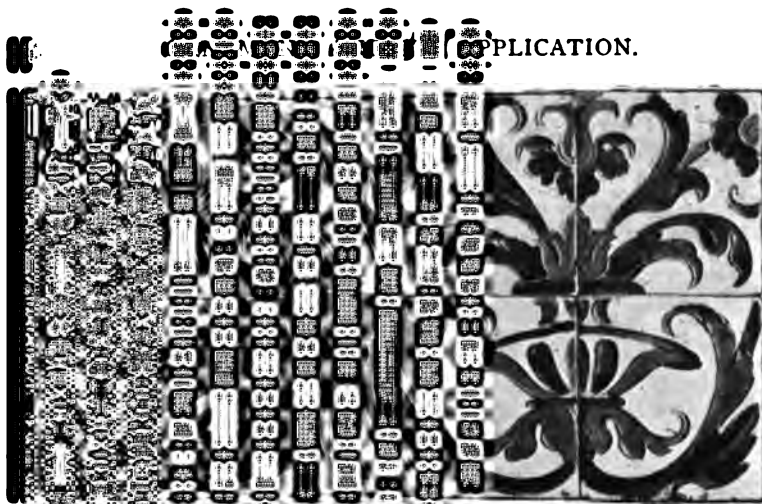
The absolute necessity, therefore, of adapting its design to inevitable conditions is obvious. The equal need of conforming to the more technical conditions imposed upon the workman by his materials and tools and the various ways of working, is not so generally appreciated—and naturally : it takes a workman thoroughly to appreciate that.

Working artists, no matter what their particular work, are aware of the strict subservience of their art to conditions inherent in it. A man may think that workers in some other medium are not so tightly bound ; he may resent the conditions under which he works ; he is wiser if he bows to them. For the truth is, and the closer we inquire into the matter the clearer it becomes, that they are common to all practical design. The art we most esteem is that of men who cheerfully accepted them. The style we

recognise as "historic" grew out of obedience to them. It is for that reason, and for the light it throws upon technique and its very close connection with design, that some serious inquiry into the evolution of design is a necessary preparation to invention of our own.

There is a point of view from which the consideration of primitive and very likely obsolete ways of working may appear to the progressive mind worse than useless. The student of to-day, it is sometimes said, knows already more than enough of the art of other days and other nations; to inquire too curiously into the past is to confuse his mind; he should work by rights in the spirit of his own times. There would be more force in that contention if there were any question of disturbing the simple-minded and whole-hearted devotion of modern workers to a modest ideal of craftsmanship such as we may imagine to have been natural to workmen of the Middle Ages. There is no longer any fear of that: we have long since outgrown content with tradition. Whatever advantage it may have been to the old-world artist that the range of his experience was so limited—it certainly set natural and proper bounds to his ambition; bounds which we are not disposed willingly to accept—for good or ill, we have quite given up old precedent for new experience. And, though it were the substance that we have dropped for the shadow, the moment is passed when it is possible to recover what the stream of events has carried out of reach. We have outgrown the naïveté of innocence. The greater our need of knowing. Now that we have no longer trustworthy traditions to go by, we want all the enlightenment tradition can give us, if only that we may choose our own way. In fact, we live in days when it is as necessary that a workman should be acquainted with all manner of methods, as it was once natural for him to be ignorant of all but what was going on about him in the workshop.





PLICATION.



COLOUR IN COLOURED GLAZES.

earthenware of the past.  
 essentially modern work in  
 which would never have  
 enamelled brickwork from  
 one of the most effective  
 on the hint given by  
 (2).  
 from the artist with in-  
 to load the workman  
 that would hinder the free play  
 its place in the world,  
 the level of contem-  
 afford not to know  
 And the choice is not  
 There is the alternative  
 forfeit of good things we  
 worst, however, the case  
 our relief; a moment's  
 my appetite asserts itself  
 in easily digested, ex-



perience assimilated ; and, refreshed and strengthened, the artist is more an artist than before.

It is strange that there should be any occasion to insist at this date upon the necessity of knowledge, and to combat the common superstition that the artistic faculty, because it is inborn, is all-sufficient. As if the faculty of learning from what went before, the distinctively human faculty, were not inborn ! Whatever our native genius, it needs sustenance. Knowledge can but strengthen an artist in the exercise of his power. As for the theory that it weighs upon originality, we forget how rare a thing originality is—and was, even in the days when knowledge, too, was rare. If ever individuality was extinguished by the breath of education, it must have been at best a feeble flame, hardly worth nursing, certainly not worth keeping alive by screening off all knowledge : it could never have been kindled to much purpose, or it would not have been so soon snuffed out.

An artist is an artist very much because, however well informed, he is himself, and depends in the end upon his own initiative. For all that, sure sign of weakness though it be to rely upon the experience of others, inborn instinct is not all the guide he needs. There are times when he must follow that though all the world said no—but only after weighing what they had to say—and to do that he must not be entirely unequipped with what is common knowledge. He owes that much to his art.

## II. CONVENTIONAL TREATMENT.

The necessity of conventional treatment—The meaning of the word—Conventions proper to one craft not the conventions of another—Examples—Conventional as compared with natural—Ornament implies modification of natural form—Conventional treatment in the interests of reticence and self-restraint.

NO artist will be found to deny the claims of "treatment" in design: many will protest it ought not to be conventional. I maintain it should.

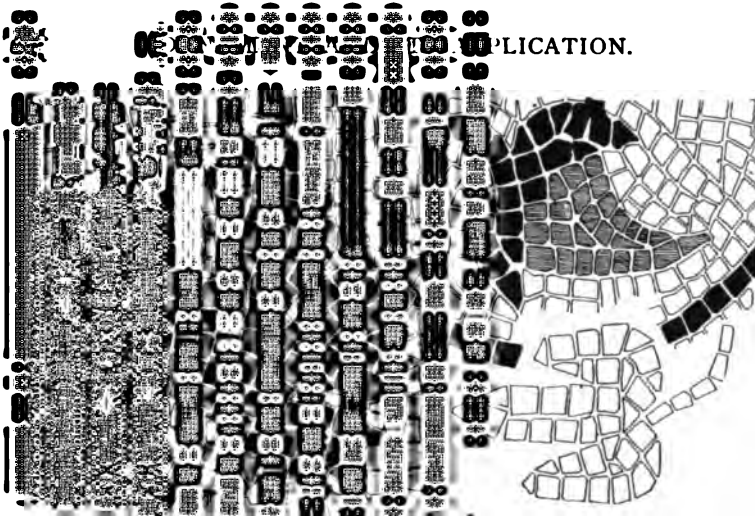
It seems almost as if the terms employed to throw light upon the subject of art had been devised for the express purpose of making darkness darker. More especially is that so in the case of words which have a general as well as a technical meaning, and are used now in one sense now in the other, or it would be more exact to say another, for the choice of interpretation is not limited to two alternatives.

Lame and misleading, however, as the terms may be, without them discussion would progress at a pace so slow that nothing short of "parliamentary" would describe it. The language of all specialists is a sort of jargon, but it helps along discussion. It is the current coin of technical traffic. But we must first know its value; and in the case of words coined, shall we say, in Bohemia, that is not always precisely determined. We may, and must indeed, begin by defining the terms to be used. That is easily said; but the difficulty is not so easily overcome. No sooner do we set out to define than we fall into the use



MARBLE INLAY, SIENA.

# PLICATION.



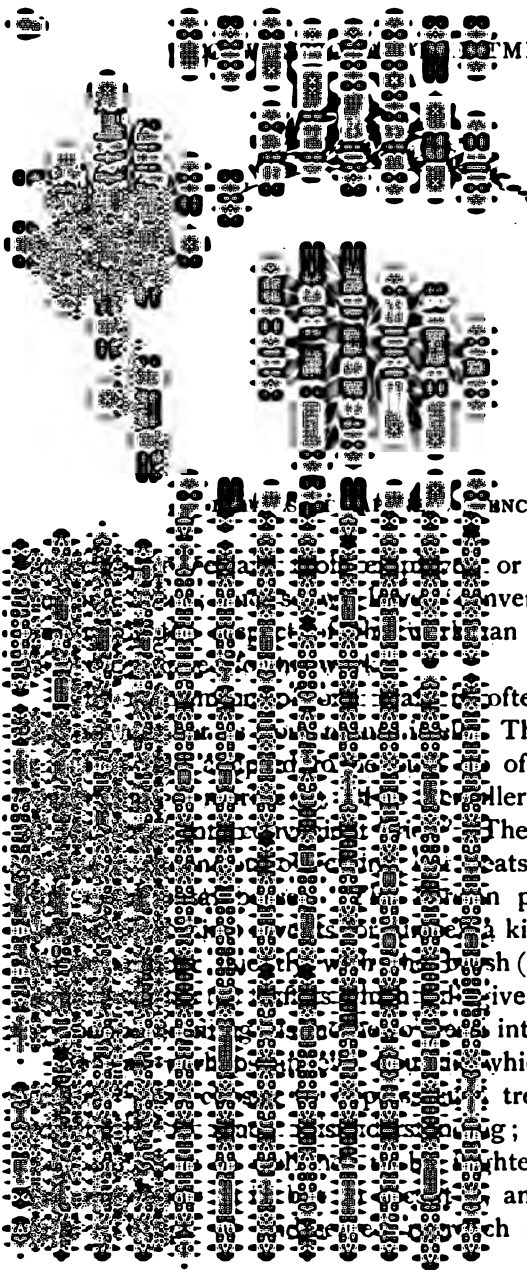
## DOR MOSAIC.

all that is outworn is a term of reproach is grounds for the use is literally something as a general rule we ready stale, nor settle already overdone. It acceptance with dul- tion is taken to imply t. Then indeed there the word stands for

ve it is not the forms epted as models, but ed from the best work s all the world over— eral call "treatment." e been agreed upon, ion upon design, as n particular to certain



ENCILLING.

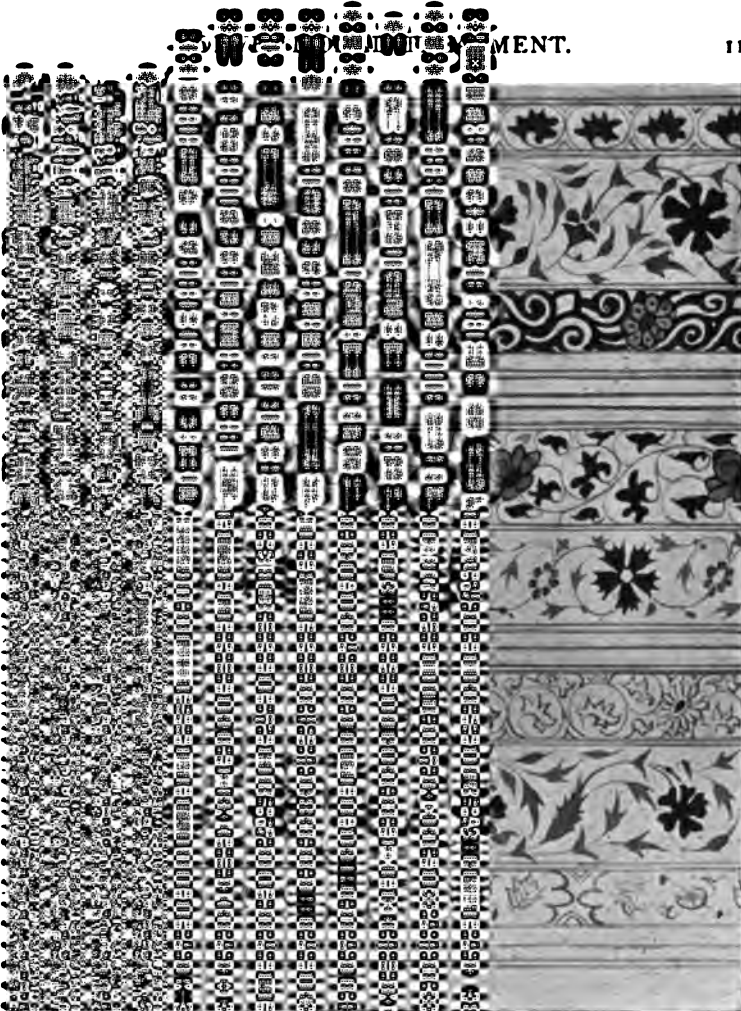


or processes used in  
ventions" not merely  
an but without which

often as remote from  
The mosaicist designs  
of three-or-four-sided  
ler (5) turns the veins  
The ironworker, too (6),  
eats up the interspaces  
an potter (like the old  
kind of leafage which  
brush (7), and the Indian  
give him as little labour  
into shape.

which the word "con-  
treatment; it has led  
ing; but since we find  
lightened by any odium  
and try if we cannot  
ch into an honourable

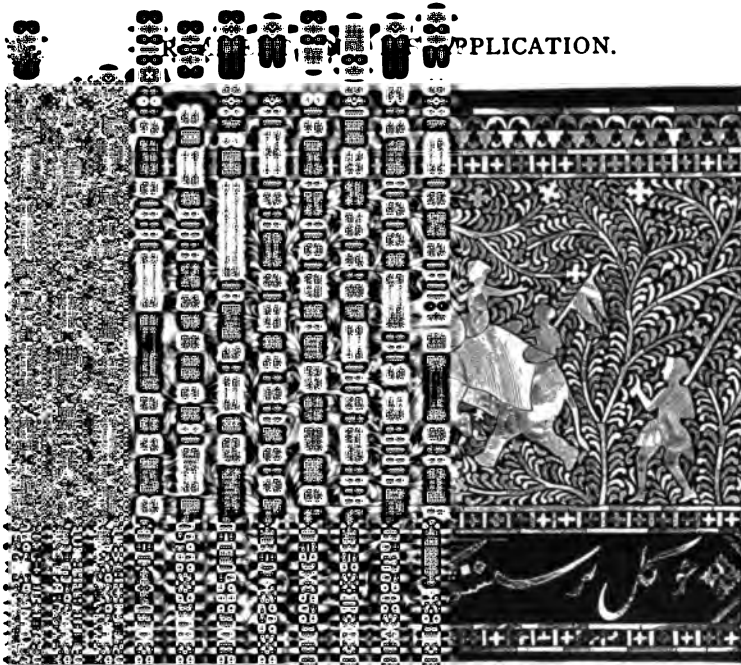




ADAPTED TO FREE

has long since played  
 adherence to well-worn  
 a pretation of a manner  
 a bigoted adherence

PLICATION.



OTHER-O'-PEARL—INDIAN

obsolete law—no one  
vention in him (no artist,  
belong to the party of

stand the term to imply  
natural form inspired by  
from time immemorial in  
ment, then it is difficult  
or thoughtful person can  
an conventional.

ent, in common parlance,  
les. Yet all artists are  
Nature, looking to her  
Those do not serve her  
ely—in any case thought-



lessly — copy the natural forms nearest at hand. There is no reason to conclude that natural forms, perfected for a natural purpose, are necessarily and without more ado adapted to the very different purposes of art. We are only following faithfully in the footsteps of Nature when we modify them as our purpose may require.

The very conception of ornament implies modification of the natural forms on which it may have been founded. There is little in nature which is ready made to the hand of the artist. A masterpiece of art is what it is in virtue of a something which was not in the natural *motif* of the artist, but in his treatment of it. A better word might very likely be found for this apt treatment of ornament, if it were worth while to go out of our way in search of it; but, call it what you will—conventional, ideal, individual—there is in all applied art (in all art for that matter, but it is here only the question of ornament) a something, non-natural it may be (in the sense that it is not borrowed from natural forms), but by no means contrary to nature, and least of all to human nature. Instinctively men shape things to their needs.

Conventionality in ornament is the natural consequence of reticence or self-restraint, of doing, not all that the artist could have done, but just what is called for by the occasion. And, apart from that reserve which is the surest characteristic of artistic strength, restraint is continually imposed upon the designer of ornament by the natural conditions of his work, by the consideration of its place and purpose, by the means employed in doing it, and very especially in view of that repetition which becomes in these days more and more a necessity of its very being.

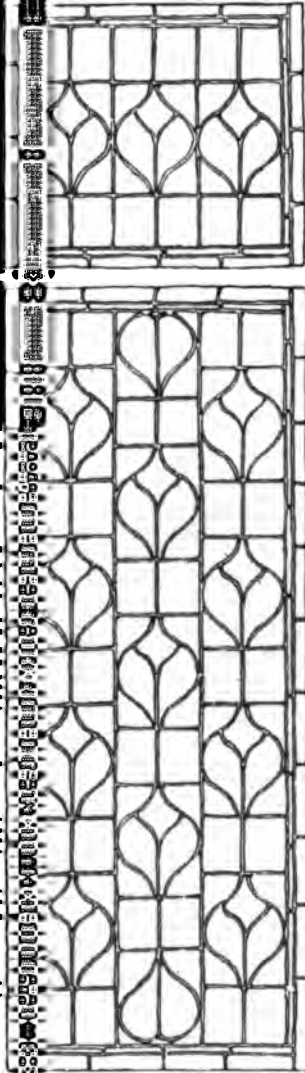
### III. APPLIED ART.

The term "applied" used in reference not to ornament but to the art in it—Ornament properly no after-thought, inherent in the design of the thing ornamented, a consideration from the very beginning of the design—Examples—The test of well-applied ornament, that it does not seem to be added—Applied art always practical art, the solution of a problem—The logic of design.

THE proverbial distinction between use and ornament points to a mistaken but very prevalent idea that ornament is a sort of after-thought—a something added to a thing after it is made. A county councillor, for example, is quite capable of supposing that an engineer has only to plan a convenient and substantial bridge, and it is for the artist afterwards to make it beautiful with architectural trimmings.

Absurd as this misunderstanding is, it is quite a common one even with persons of intelligence, who are misled, perhaps, by the use of the word "applied" design. It is, however, by no means in the sense of added or superfluous ornament that artists use the term. It is not to the ornament but to the art that they refer as being applied or adapted to some decorative purpose—surely a perfectly natural and clearly comprehensible use of the word.

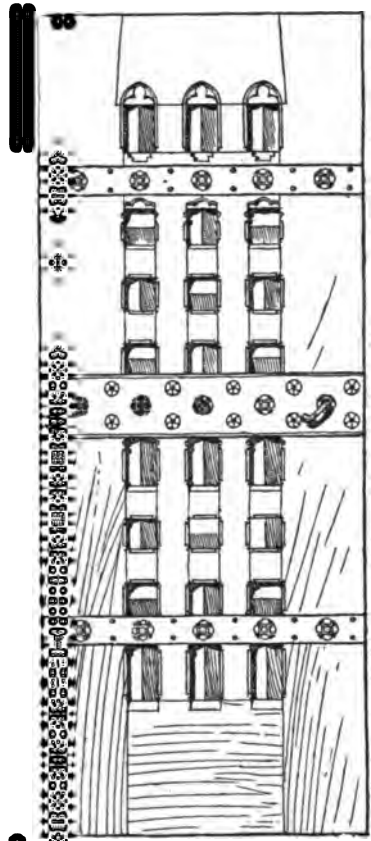
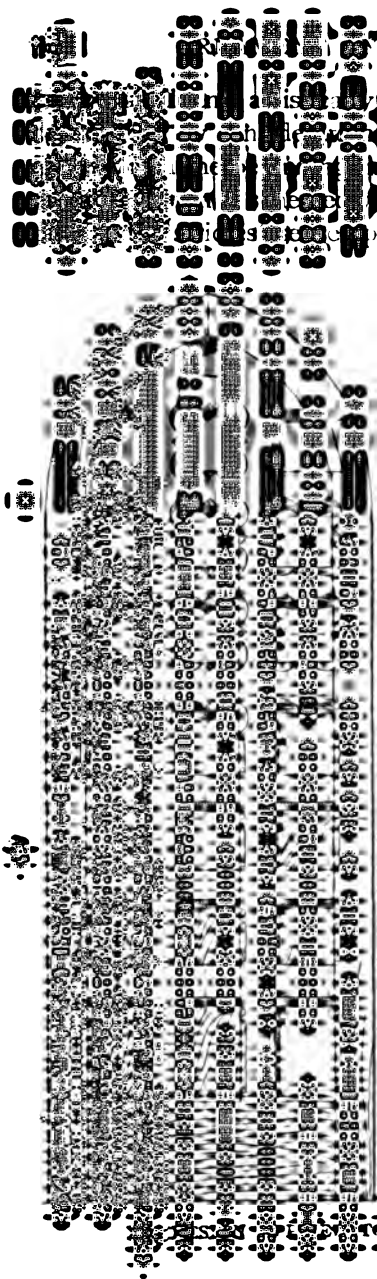
*All* art, it has been said, is in some sense applied. That may be so. Still, practically speaking, there *is* a difference between the art, let us say, of the modern painter or illustrator and the art of the decorator—still more of the designer of things manufactured. To pretend otherwise is to create a confusion in which discussion of the subject becomes hopeless.



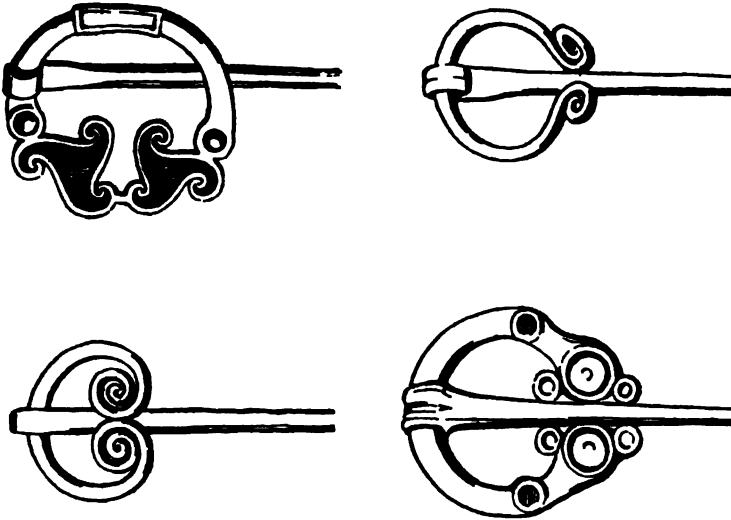
DESIGN APPLIED TO  
LEAD GLAZING.

# APPLICATION.

In so far as his plan is purely utilitarian, he is entirely utilitarian; and in so far as it is a matter of design; and in so far as to its practical purpose, to shape a thing beautiful, is no less "applied" design than to ornament it.



—WILLIAM BURGESS.



11. IRISH BROOCHES OF USEFUL FORM.

after it is made. The glazier who proposes to build up his window with small pieces of glass, as in old days he was obliged to do, and as it is still often expedient that he should (9), applies his art to leading them together at once securely and in satisfactory lines, and the result is a pattern. The joiner (or it may be, as in the case here illustrated—10—the architect) who is not content simply to frame his door together strongly, but is careful as to the proportion of its panels, is engaged in applied design before ever he bethinks him of ornamental chamfering. And in softening off the sharp edges of his stiles in that way, he is at once forestalling injury to them, and further applying his artistic powers to practical purpose, which he does again when he proceeds to make ornamental use of the broad bands of iron by which the wooden framework is in one instance strengthened.

Forms which we find ornamental were in some cases at least suggested by use. The Irish brooch (11) or the Roman



12. OLD ENGLISH TANKARDS OF SERVICEABLE SHAPE.

fibula is in its simplest form just a safety pin. It was in the first instance designed to fasten and hold tight. When, however, the goldsmith or the bronze worker began to take thought of beauty and to modify its lines, however slightly, with a view to shapeliness, he ventured on what we call applied design, though he may not have added a feature to it which had not its origin in use.

It is use again which determines the shape of a drinking or other domestic vessel, which fixes its dimensions and capacity and suggests its general shape, which settles that its mouth shall be open or that its neck shall be narrow, that its spout shall be so devised as to pour out only at the right moment, that its foot shall be firm, its handle fitted to the hand and placed with due regard to equilibrium. The reconciling of purely utilitarian considerations such as these with considerations of proportion, grace, in short the look of the thing, is already the function of applied art before any thought occurs of what is generally understood by decoration. And art is by no means to be measured by the ornamental character



ELABORATED SIXTEENTH  
CENTURY EWER.

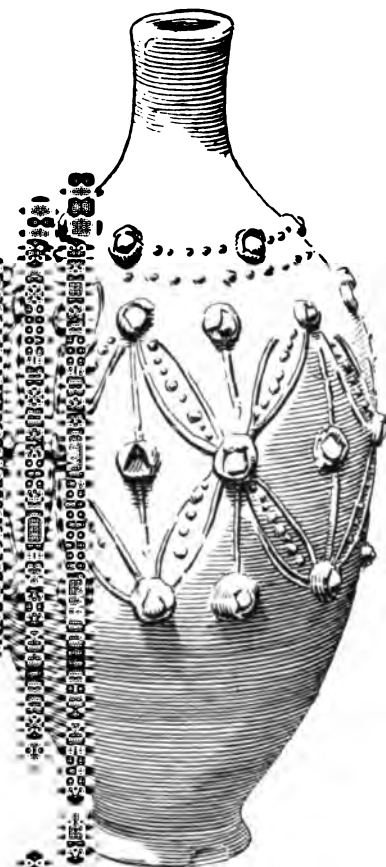
proper to material—glass (p. 17), or whatever it may be, or of wood, or of stone or cut, the kind of ware, the kind of metal, the kind of design. "Where to Stop," page 157.

The design could be given than the material, such as handle, spout, necessary to use, and its

is that it should not appear

PLICATION.

suspicion of its having rights to the design, and the earliest stage of his painting point, as it appears on these handscreen on page



SHAPE APPROPRIATE TO  
CHINAWARE, BUT WITH  
INCALCULESCENT ORNAMENT.





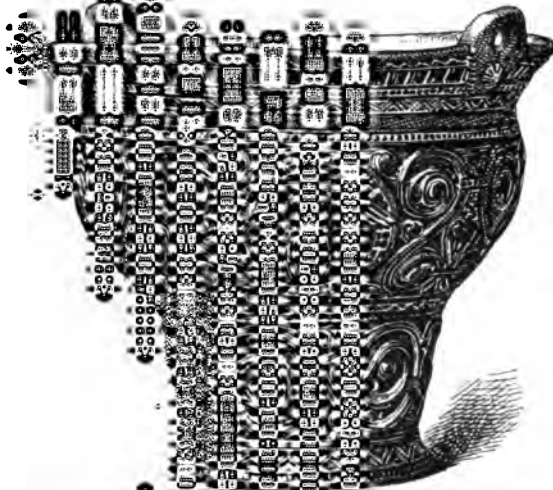
15. SHAPE APPROPRIATE  
TO BLOWN GLASS.

meant by the contention that ornament is not something added—that applied art need have nothing to do with additional ornament, and in fact at its best an integral part of the thing adorned.

Applied art means only practical art. The

# APPLICATION.

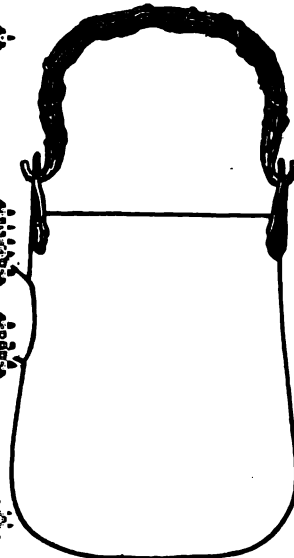
of emotion merely, but whether we realise it or the conditions of the purpose of our work, the the length of time or or desirable to expend apart from the purely aded to work under con-



AND CHASED BRONZE.

and it difficult to believe. leaves no doubt about it. it hardly needs demon- The given conditions The living-room of ordinary pro- dining-room, bedroom, man, or nondescript archi- convenient dimensions of material, wood or metal; the opaque

paper colour ; the number commercially worth while. Requirements of the public, and of the paperstainer, satisfied. How best to solve in his design. With other manufactures. there is the important dyes and mordants, in Jacquard loom, in pottery, and the action of the. More is to court disaster. of the artist not con- manufacture and who exe- his design with his own



19. WIRE HANDLE.

# PLICATION.

common, least of all  
smanship is so much  
design—a matter of  
control, or perhaps  
reason combined, of

faculty is not commonly  
the *art* of design we do  
of science which goes  
achievement in art gene-  
applied—the faculty,  
tion, which steadies us  
call it, which is more  
er, is the work of a  
icians. The orderliness  
e a matter of the mind  
if any one will ever be  
is not capable of think-  
something like precision  
ep in design before he  
not be imaginative, it



SE FANS.

#### IV. THE CHARACTER WHICH COMES OF TREATMENT.

Processes give rise to appropriate ornamental form—Examples : clay, metal, &c.—Ancient ornament to be studied from the point of view of its application to material and process—Intelligent design—Appreciation of “treatment”—Natural form only the food of the artist—Conditions of manufacture leave their mark upon design—The treatment appropriate to design in itself of value, or of none—Design indicative of embroidery, of weaving and of various kinds of weaving—As affected by printing and by different kinds of printing—As affected by the use to be made of a woven or printed stuff—Lace design of various kinds—Embroidery design—Tile design and its relation to enamel—Design adapted to inlay and mosaic—Translation of design into the terms of craftsmanship.

THE fit treatment which it has been agreed to call “conventional” gives character to ornament. A new method of work gives rise to a new style of design.

A process of work itself gives rise to ornament. What is more, the forms arising in this way are sure to be appropriate.

Natural forms must needs be reconciled to their new conditions ; forms which grow out of conditions are ready shaped to the hand of the designer. Ornament so formed is by birth, what ornament founded upon nature is only by adaptation. Material, tools, and methods of technique have determined it ; and further treatment is unnecessary.

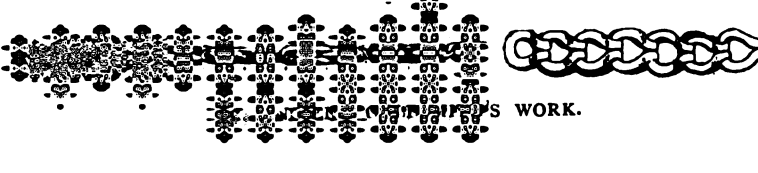
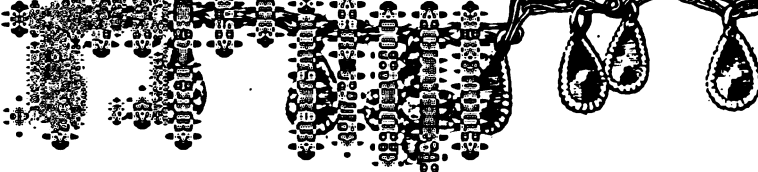
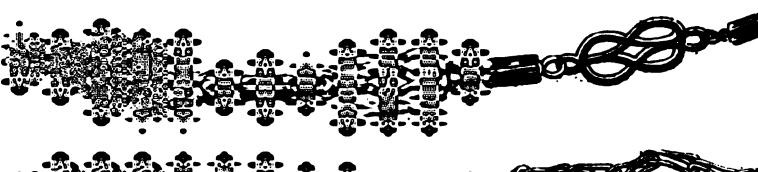
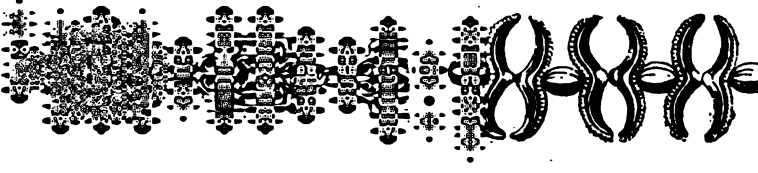
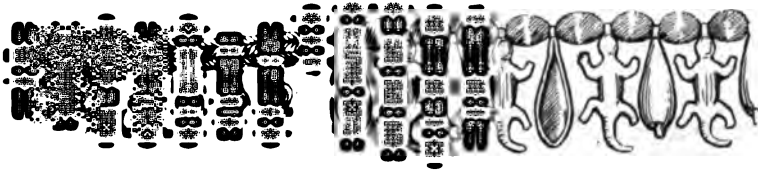
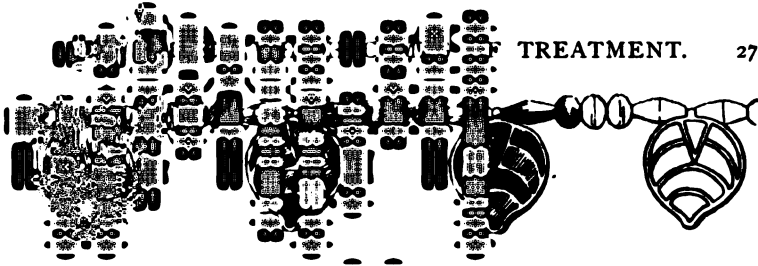
There are generic qualities of design which, when once our eyes are open to such things, we recognise immediately as belonging to wood or iron, clay or textile fabric, to carving or forging, to modelling or weaving, as the case

## APPLICATION.

The material employed proclaims itself, it may be intuitively, it may be without asserting itself positively; its influence is nearly always perceptible. This character in itself is neither arbitrary nor accidental. It comes of following the hint which materials, and ways of work, are so apt to give to the designer, and his endeavour to get from them what they can give best.

A practical designer of long and widely wide experience can tell at a glance the material of which a thing is made. Its shape alone tells him that a vessel is of clay, or of wood, and perhaps what kind of wood or metal.

Even the least experienced in design hardly want telling that the reliquary here given is of silver, for all the architectural character of its design, the jewellery on page 100 is of gold. It is derived from various sources, Egyptian, Greek, Roman, Anglo-Saxon, and many others; but whether it is made up from thin plates or drawn out in wire, bent into rings or twisted into chains, or whether they are little pearls



S WORK.

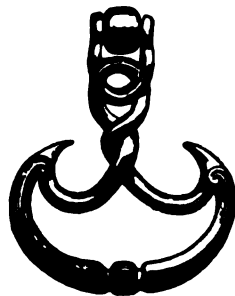
of gold that are soldered on, or cloisons to hold inlay of lapis and other precious stones, everywhere the ductility and yielding disposition of the metal is to be perceived, to say nothing of its fusibility. And so with other ornamental detail, a workman sees at once that it was designed to be done with a brush, a point, a chisel, a punch or a hammer. In the naiver work of early days this kind of character reveals itself more plainly than ever.

The stiffish curve which comes of bending an iron rod into shape, as in the knocker, opposite, to the left, is wholly different in character from the subtle undulation in the handles of the Venetian glass vessels on pages 30 and 31, which tell by a sort of sudden droop in the curve that they were shaped whilst the material was red-hot. So also the stiff twist in the iron handles is characteristically unlike that in the soft clay handles of the earthen jar on page 129.

The source of all practical design is in the sympathetic appreciation of material. We are born with sympathy (or, alas, without it); but it grows with knowledge, and appreciation comes of understanding. The secret of appropriate treatment is best learnt from the study of what has been done in the way of practical design, and from the observation of its relation to technique, old or new.

The way to get at the root of ornamental design is to ask yourself always in the presence of a satisfactory piece of work *why* the artist did just so. At first you can but conjecture; but, as you compare, and test, and cross-examine, conjecture grows into conviction. You say to yourself: This kind of thing occurs so continually in iron work, that so constantly in textile fabrics, there must be something in the nature of the metal or of the stuff, in the art of smithing, or of weaving, to account for it; and, with a very little knowledge of the craft, the light of certainty breaks in upon you. And one such secret solved is the key to another.





## AND KNOCKER.

There is nothing to learn of mechanical appliances have change, but the nature of the device has failed for no one would have taught each us, if we had the best ours in a new way. It is all in the direction of progress which is in

—makes consideration. Art is to a great degree almost entirely senseless. There have been, artists, who have lost heart from their painting and become rather stupid. It is the same with actors and musicians who are emotional at the cost of sense. Design, however, depends as much upon the faculty. It depends upon actual conditions, a

## PLICATION.

true, no more common of design; but without not equal to the demands at every turn another wit. For it is outcome of conditions, answer to something, be thought out—not; and in proportion earnestness of the artist's the practicality of his

necessary equipment al design there go, in- appreciation of conditions (outcome of a logical mind), sympathy), suppleness in usefulness and skill).

theory that art is nothing the mental side of design. It is the side upon which depends; and it is the There are twenty who it comes to purposeful drawing or modelling.

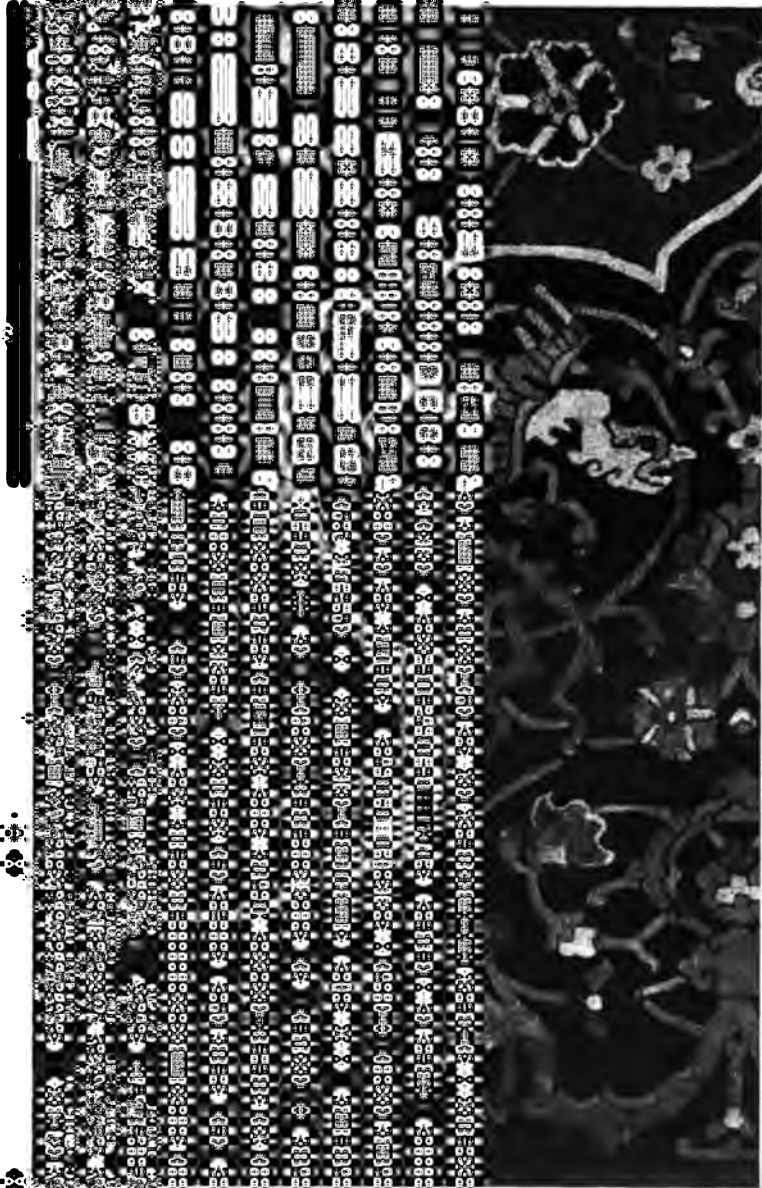
his mind open as well at to see and how to he must discover for hat students taught to ave been taught. Well, or mind of their own, e eyes and think with What if we do begin ave been taught to see? ing else! Is there any

That use in teaching is  
 see it, and see it in  
 us, to teach us what



CHALICE GLASS WITH  
 SYMMETRICALLY CURVED HANDLES.

PLICATION.



ET WEAVING.

much stress upon "treatment" of designing ornament, its position, its character, its method of production, and its relation to the other forms of art in the same way that of men whose pictures, and in

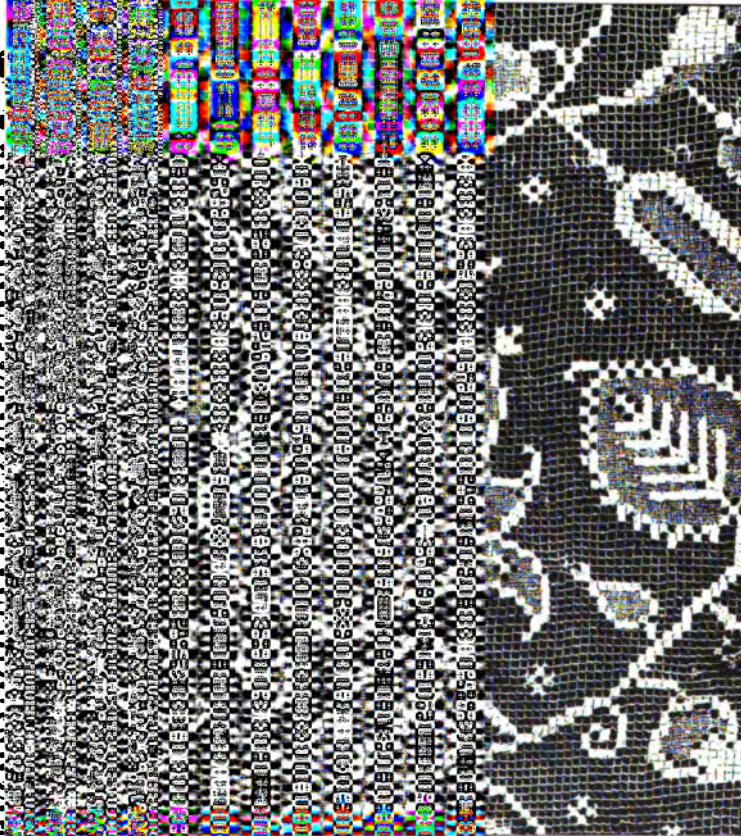
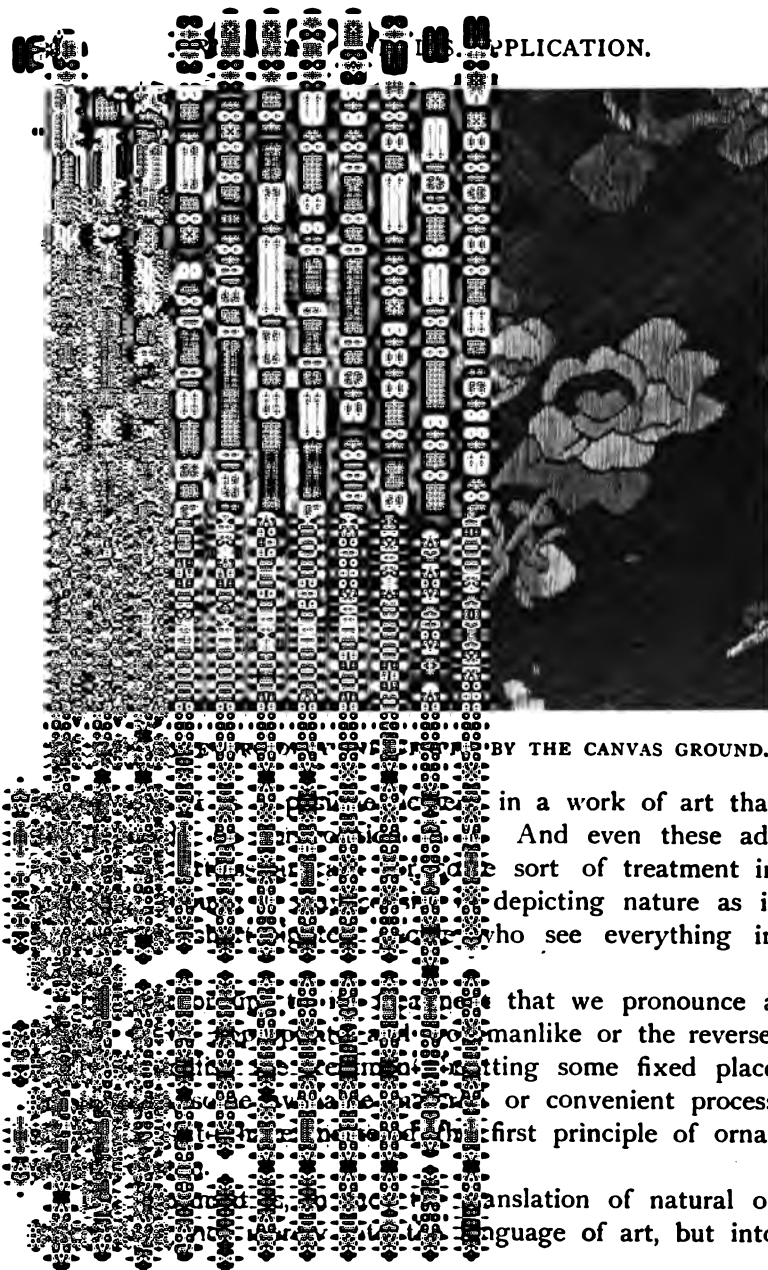


FIG. 1. SQUARE MESH OF NET.



# APPLICATION.



BY THE CANVAS GROUND.

in a work of art that  
And even these ad-  
e sort of treatment in  
depicting nature as it  
who see everything in

that we pronounce a  
manlike or the reverse.  
Putting some fixed place  
or convenient process  
first principle of orna-  
translation of natural or  
language of art, but into



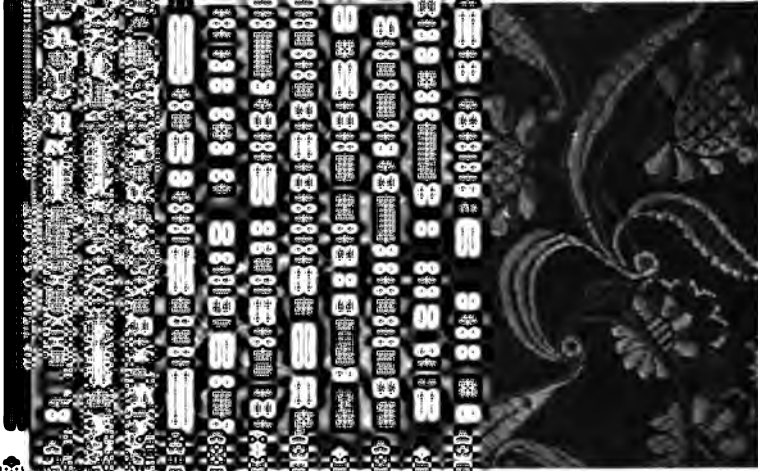
TO ACCOUNT IN DESIGN.

craft. We detect in  
workmanship. It is that  
other simple ornament  
ed. It is because we  
acular expression that

ornament is discussed

nt."

PLICATION.



IN TISSUE.

design some relation  
 the occasion, if no actual  
 ed from nature accord-  
 and the method of its  
 with the questions: how  
 tion of nature; to what  
 artistic fitness; how far  
 conditions, and especially  
 orks with? These are  
 so far as they apply  
 between art and nature

What natural form is the  
 he may appportion to  
 digest. It is a question  
 assimilation — always an  
 barely enough for one  
 on the digestion of



when a man craves  
he is easily surfeited

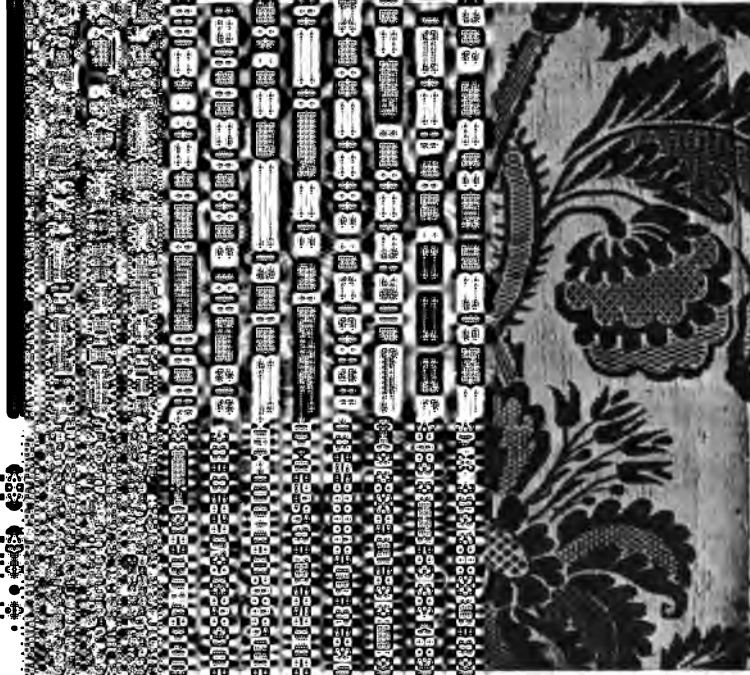
is in determining how  
preconceived idea he  
sign, and how far he  
they arise. All that  
and ornament he must  
be very considerable.

treatment is peremptory  
leaving out so much  
amount of convention



PRESENTED BY DIAPERS.

PLICATION.

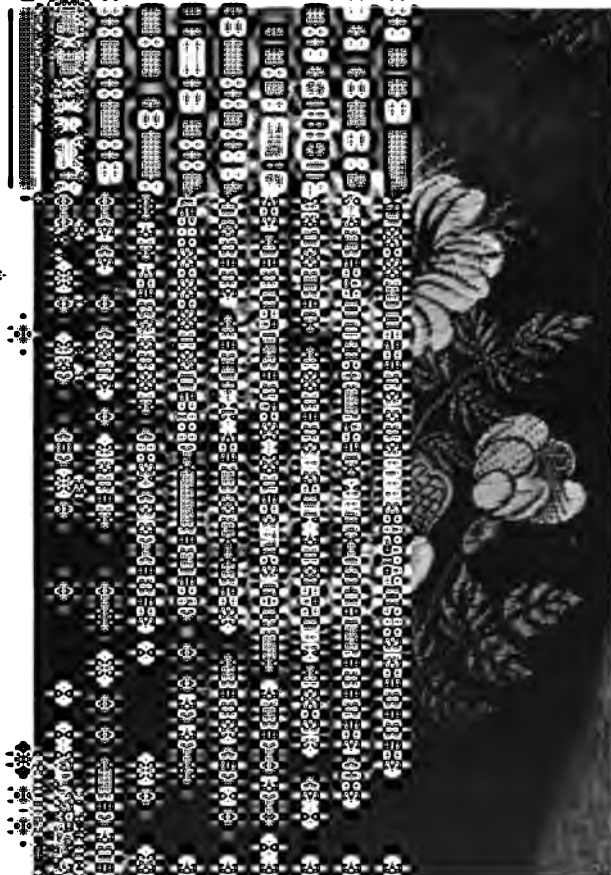


GIVEN BY DIAPERS.

before the point of im-  
limit beyond which it  
we go on, the point at  
here art dictates con-  
it is to say, which the  
with a case about which  
people, ornament is woven  
what it is printed, are  
design—if it is to answer  
"Modern Design," page 131 *et*  
of the wood block, of the

# OF TREATMENT. 39

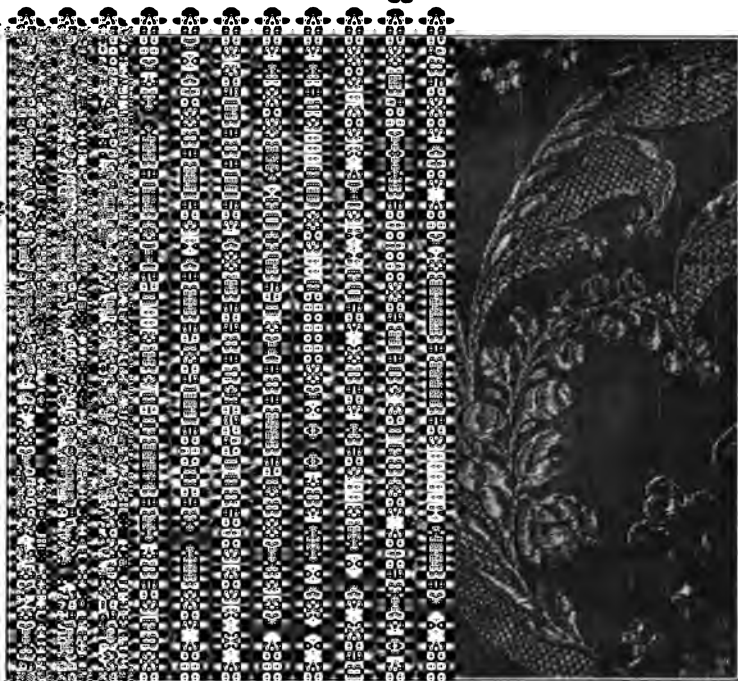
pattern; how in weaving the colour follows stripes, checquers, and of the design and the characteristic of Byzantine, ing to the loom. The



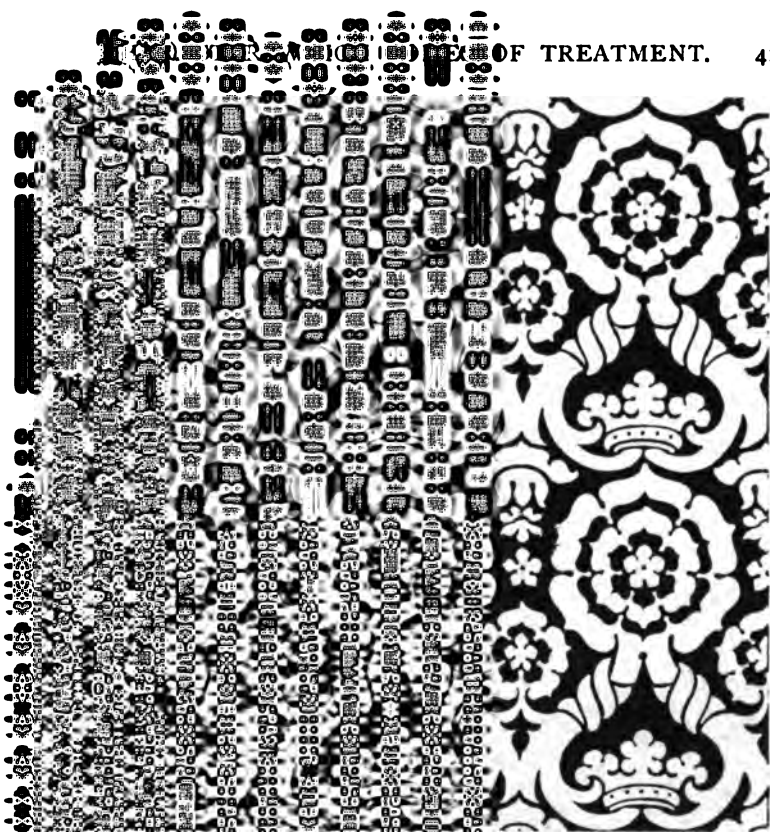
DIAPERING.

# APPLICATION.

to its mark upon design. carpet affects not the (26). It is not merely stepped according to properly a sort of mosaic possible to render delicate broken in the weaving; her to do is, either to lines that carpet weavers do) for his effect on giving literally no restriction thing in a carpet.



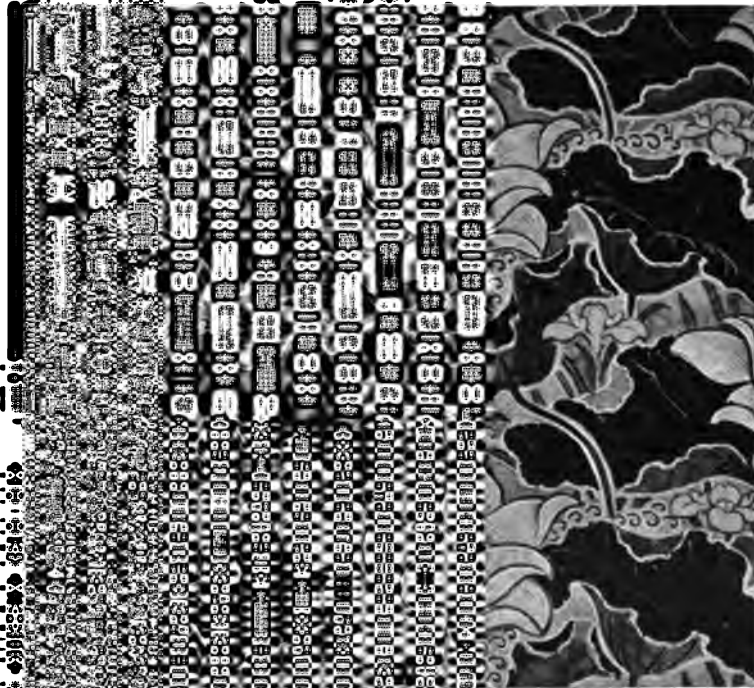
IS NOT BEYOND REPROACH.



VELVET DESIGN.

less the needle-worker  
 square mesh (27). A dis-  
 character comes of frankly  
 what an artist with an  
 in the way of rendering  
 ample in darning rigidly  
 open net. Naturally the  
 which she can render,  
 of the mesh. More  
 square lines of a canvas  
 (28), who, though working

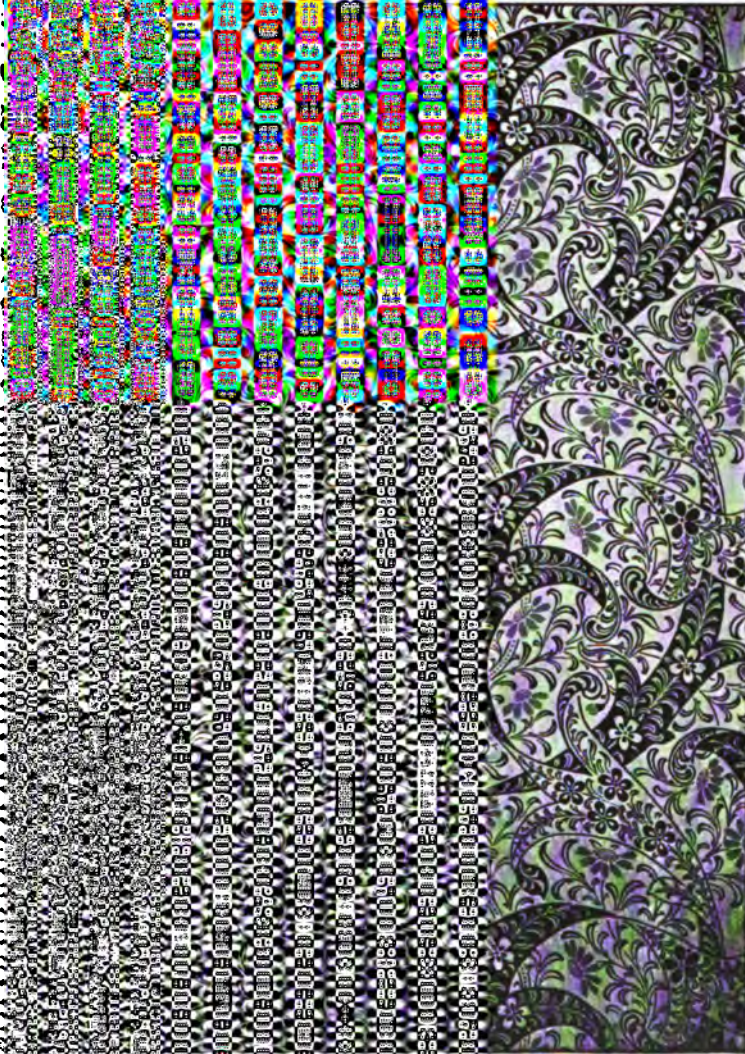
PLICATION.



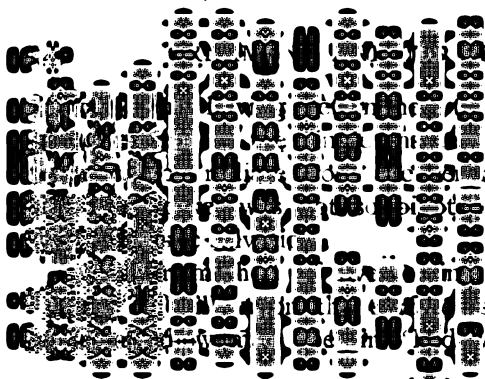
IN BROAD MASSES.

ly, and by the length  
well-judged shortness)  
design, but very pretty  
background is most in-  
necessary, unless the  
the surface, to shorten  
and at the same time to  
judiciously contrasting  
is proof of consider-  
embroiderer was under  
the square lines of the





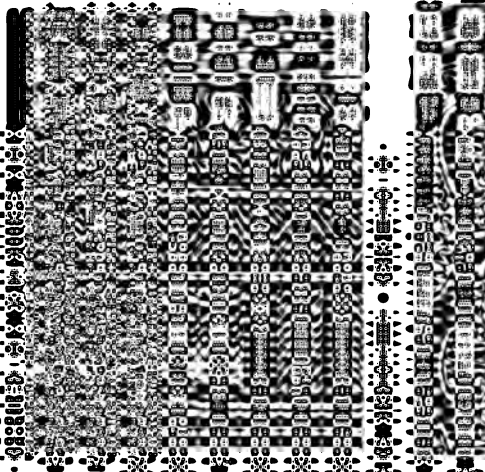
APRIATE TO A POOR STUFF.



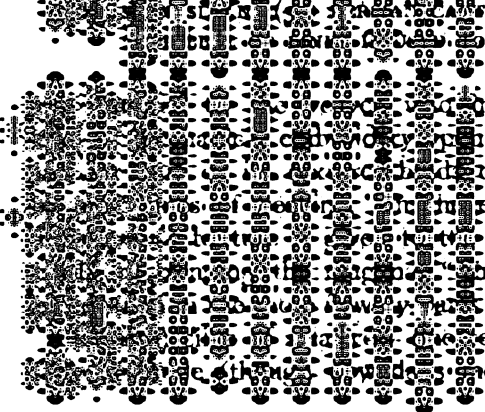
# PLICATION.

do so, has played the  
of the stamens of the  
—a hint, as it were,  
as to admit one only

the objection to long  
to stitch them down  
work," a process effectu-



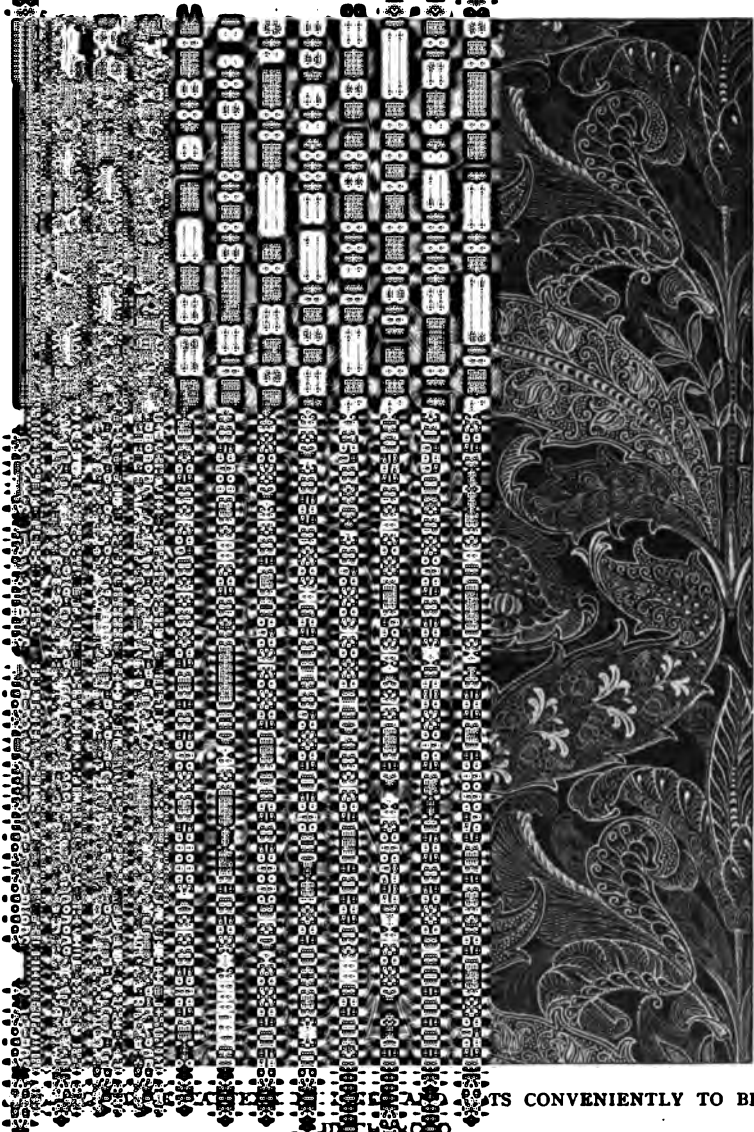
# SHENWARE IN WHICH A GIVE TEXTURE.



on brocade (which is a  
the surface of the stuff,  
down the floating floss  
example on page 35 a  
more leafy part of the  
"binding" lines closer to  
of it.

texture it is not artisti-  
mechanically possible) to





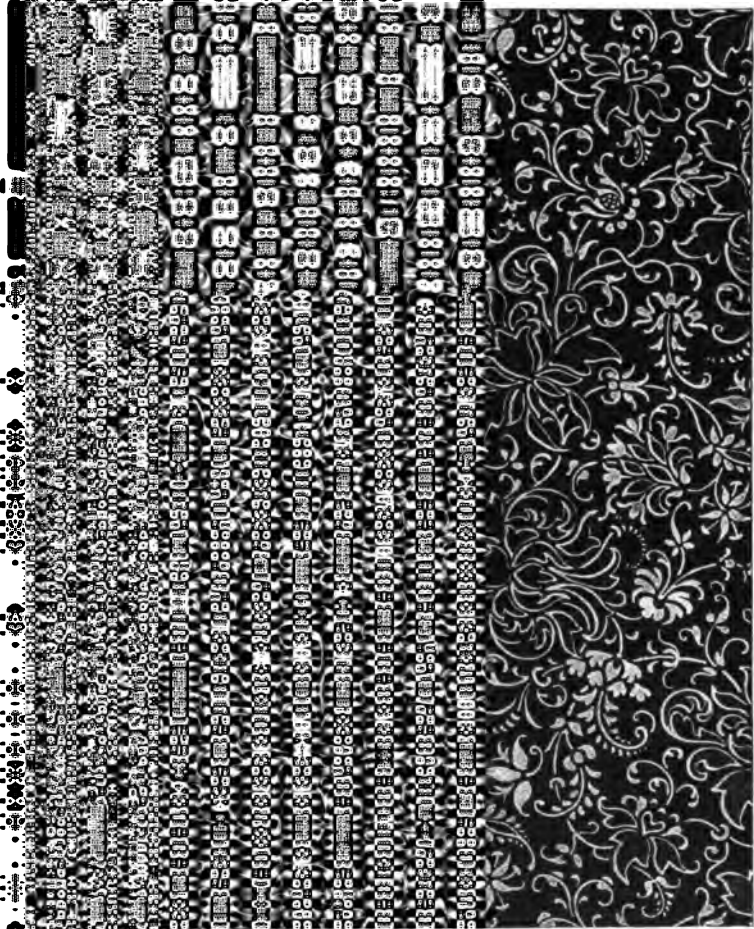
ITS CONVENIENTLY TO BE

obliterate the square jaggings of the outline altogether. A slight "step" in the line softens it, at the distance from which the stuff is usually seen; and when you get near to it it tells its tale—to some of us, at all events, an interesting one—witness the old silks on pages 36, 37, 38, in two of which is to be noticed, in addition to the "stepped" outline, the diapering of parts of the design, always in patterns frankly built upon square and diagonal lines. This is really a device of the weaver for getting intermediate shades between ground and pattern colour without using more than a single shuttle. The happy practice lingered, as will be seen on page 39, even to a period when design was falling into naturalistic ways; but, so long as the attempt at shading did not go beyond what is seen in the satin tissue there illustrated, all individuality was not lost. It is impossible to compare the clumsy ugliness of the flower in the brocade on page 40 with the delicate and dainty lace-like patterning of the more conventional ornament without realising the wisdom of designing, so to speak, with the woof of the stuff; and this an expert never fails to do.

The texture of a material makes all the difference in the kind of pattern appropriate to it. A damask or velvet designer appreciative of the material designs his pattern, as in the fifteenth century example on page 41, broadly, to show the material to advantage, and keeps it flat, because he can rely upon its varying sheen to save it from possible harshness. It is the worst possible policy to adopt in designing for a noble material a method calculated to disguise the poverty of a base one. The weavers of shoddy have so naturally had recourse to fussy patterns that any textile worried all over with pattern lays itself open to suspicion.

We owe the looser character of the later Lyons silks partly to a loose age, but partly also to the fascinating colour of brocaded silk. In any less lustrous material it

are the forms of the  
is the colour that is  
why an artist should



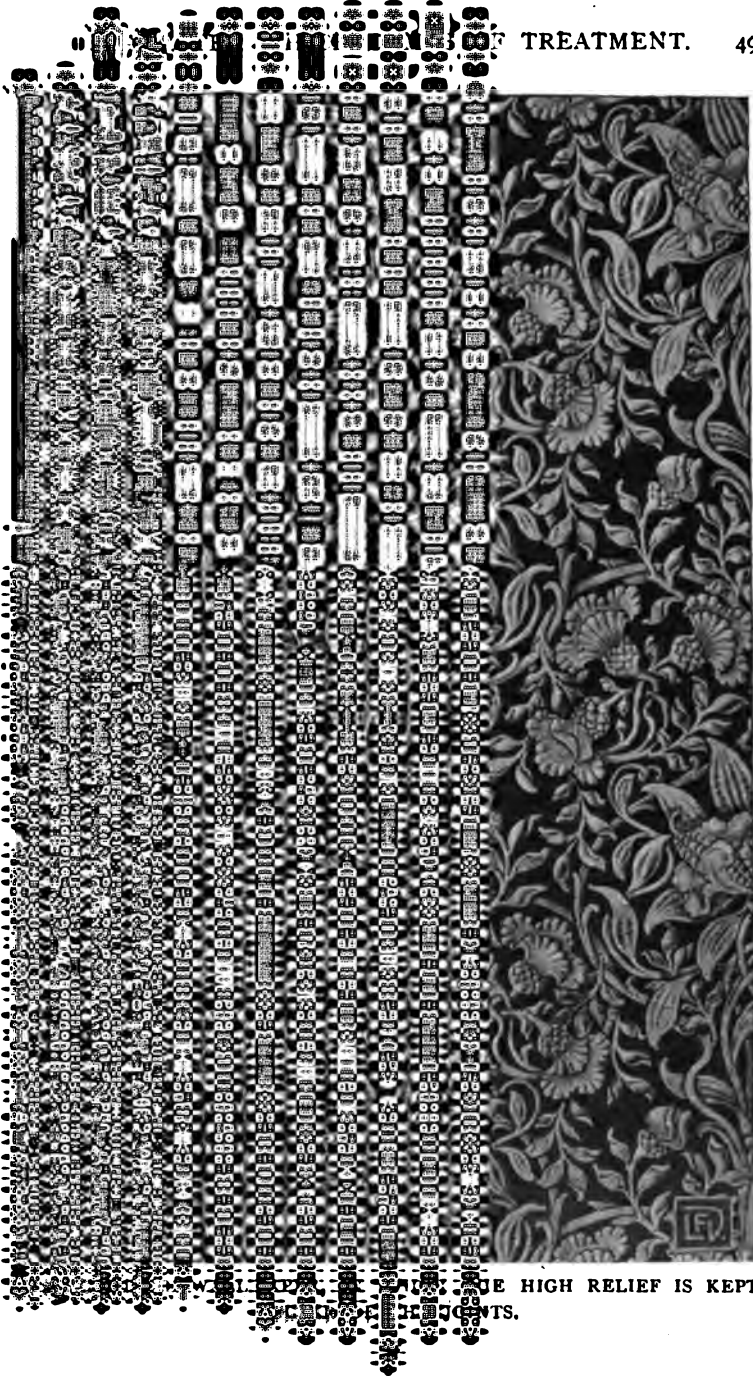
IS LEFT CLEAR BETWEEN  
TONE IN BLOCK PRINTING.

not take some heed of the forms he employs. Designers of an earlier period, more seriously considerate of their art, have shown that care in this respect is not incompatible with perfect colour—that it goes, on the contrary, to the beauty of the fabric.

Plenty of plain ground is the obvious device for showing the quality of damask, velvet, wood, marble, or whatever the intrinsically valuable material may be. But it is not the only one. Big patterns with broad surfaces show equally the inherent beauty of a rich material, and may therefore with advantage be allowed to crowd out a less significant ground.

It follows from what was said above that full and crowded pattern has its uses. The comparatively fussy detail which demeans a fine material helps to redeem a mean one. Printed wall-paper, for example, or common calico, wants detail to give it a richness which in itself it has not. There is a richness even in cotton velvet which allows one to indulge in flat masses of rich colour (36); and in printed linen, too, the material gleams through the dye and gives life and brilliancy to broad patches of colour; but in printed cotton flat colour looks dead and lifeless. The old cotton printers used what they called a "pinning roller"—a wooden roller (for hand printing) into which brass pins or wires were driven. The dots printed from this roller relieved the flatness of the printed colour, and gave "texture" to it. William Morris adopted this idea of dotting in his cretonne and wall-paper design with admirable effect. It became in his hands an admirable convention in place of more natural shading.

Ornament might well be described as, in the first instance, a means of getting texture—of making a difference between one part of a surface and another. It may be mere scribble with that purpose—and was often not much more. The pattern from a piece of Japanese stoneware (38), roughly drawn

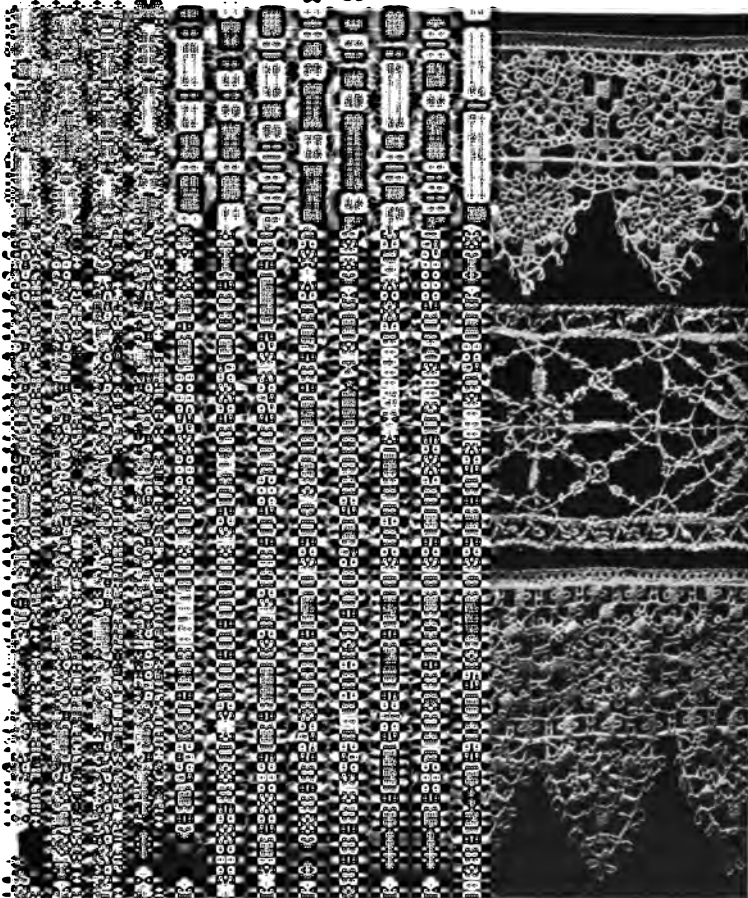


THE HIGH RELIEF IS KEPT  
TS.

in brush lines, is not much more than scribbling to give a texture or tint, and the pattern on the pattern in the Persian earthenware (39) is still in the nature of a scribble. There is no reason why such unconsidered scribble should not develop into more coherent pattern, as in the cotton print on page 43, the relation of which to the last mentioned Persian earthenware will reveal itself at a glance. The enrichment of ground and pattern with secondary pattern—both alike overgrown with it—in order to make amends for the poor quality of the colour, gives a certain mystery to it which goes towards reconciling one to the absence of sheen in a cotton print. In a woven stuff of any worth it would not have been necessary thus to inhabit every part of the stuff with small pattern. There is yet another reason for the be-diapering of the main forms of the ornament, and in fact, for drawing the pattern in fine lines and dots, as in the cretonne on page 45, if it is to be *discharged*. It is possible for the dyer, it should be understood, to get a much deeper and richer ground colour than could be printed. Hence a practice of first dyeing the cloth and then discharging the pattern, or, what amounts to the same thing, printing in a medium which will *resist* the colour and then dyeing. There is always a risk, however, that the discharge or resist may not be perfect. The colour discharged may stain the white cloth, and stain it unequally. This, which in the case of flat surfaces might be very objectionable (at all events to the Philistine purchaser of the goods), is barely perceptible in lines and dots; and so there arises occasion for a kind of pattern which, to those who know the process, is confessedly designed for discharge or resist printing.

There is a difference, again, between patterns appropriate to block and to roller printing. The difficulty of printing first the ground and then the pattern (or some part of it, as in the cretonne on page 47), so as to leave a clear but narrow outline between the two, would be so great in block printing that it

; but a designer for  
 printer to register his  
 line he wants.  
 mind in his design the  
 which would clog the



IN THE SQUARENESS OF  
 FOUNDATION.

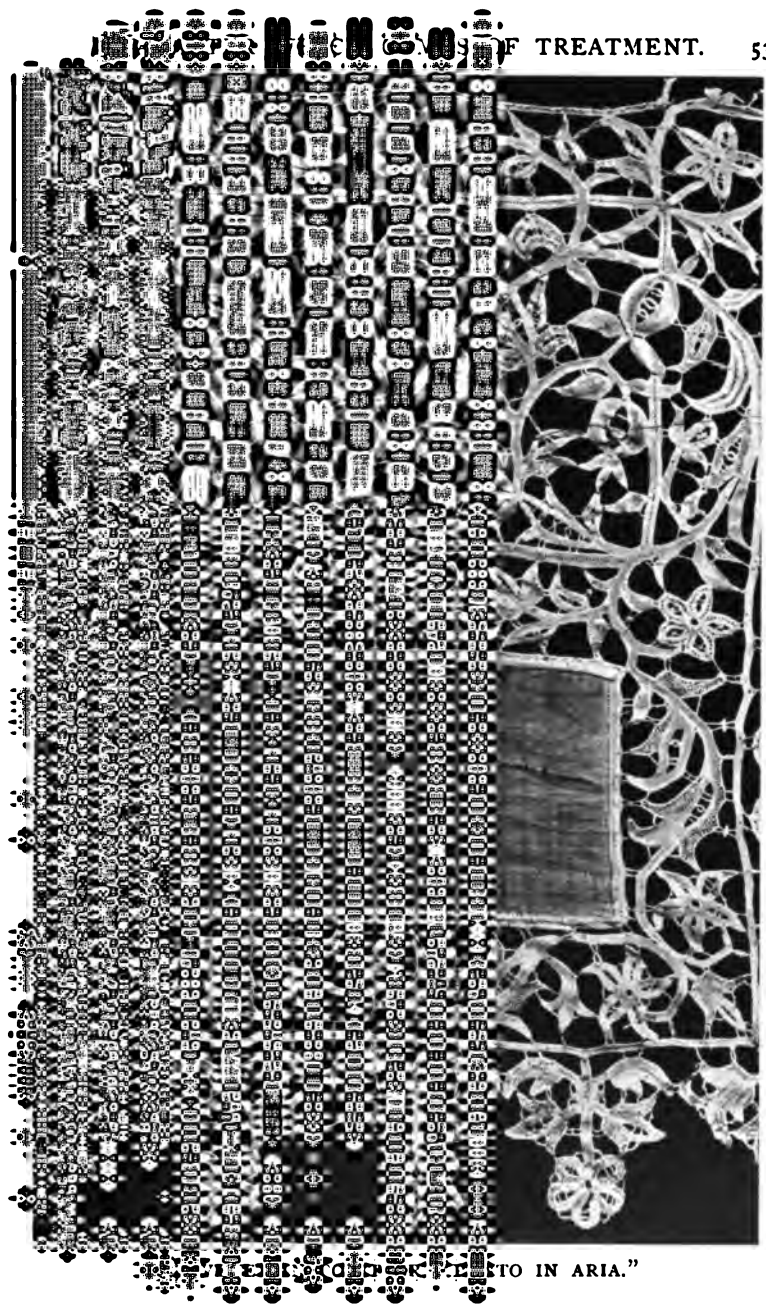
fine lines a printer in dye has no difficulty in leaving open. He has to plan a gold ground so that very little of it occurs on the joint, where there is always a difficulty of avoiding a discrepancy between the printing of one strip and another ("sheeriness" is the trade term for it). So in a highly embossed paper, such as that on page 49, parts in very high relief must escape the joints. On the other hand, the block printer has the option of blending and "patching" his colours so as to get variety of colour out of a single block. But all that has to be ingeniously planned, and seriously affects the possibilities of design.

The purpose of the pattern, again, to hang in folds, to be used for curtains, or straight on the walls, or for furniture coverings—is for the designer to consider; and whether a wall pattern is to be in itself attractive or a mere background.

The prospective purpose of the material affects equally the hand-worker—painter, stenciller, or needlewoman. This it is which has determined the comparative dignity and frivolity of the earlier and the later kinds of lace—once designed for church furniture or ceremonial costume, and by degrees accommodating itself to the conditions of modern dress.

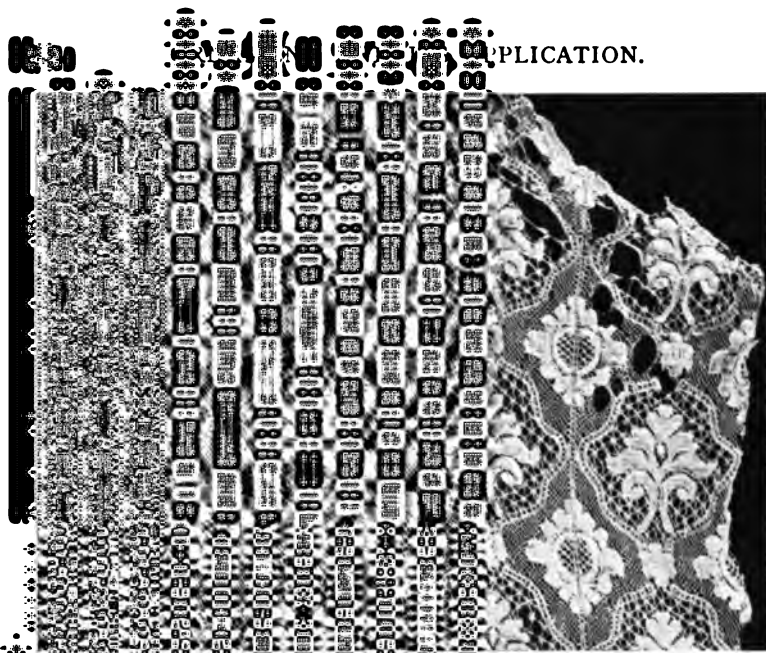
The "Venetian point" on page 51 shows in its square design, like all so-called "Greek lace," the lingering influence of the linen foundation out of which it is worked. It is the culmination of "drawn" or "cut" work; and this trace of a groundwork which has practically disappeared is a pleasant reminder of the process. In lace not worked out of a foundation but stitched "in the air" as the Italians say (44), the square lines properly disappear from the design. A clumsy modern imitation of "Greek lace" in crochet has prejudiced us to some extent against it; but it is in its way as delightful as the "punto in aria." Both are as beautiful as they are characteristic of the way they are done. A feature in this last is the variety of filling stitches which, like the geometric patterns already referred to in weaving (page 46),





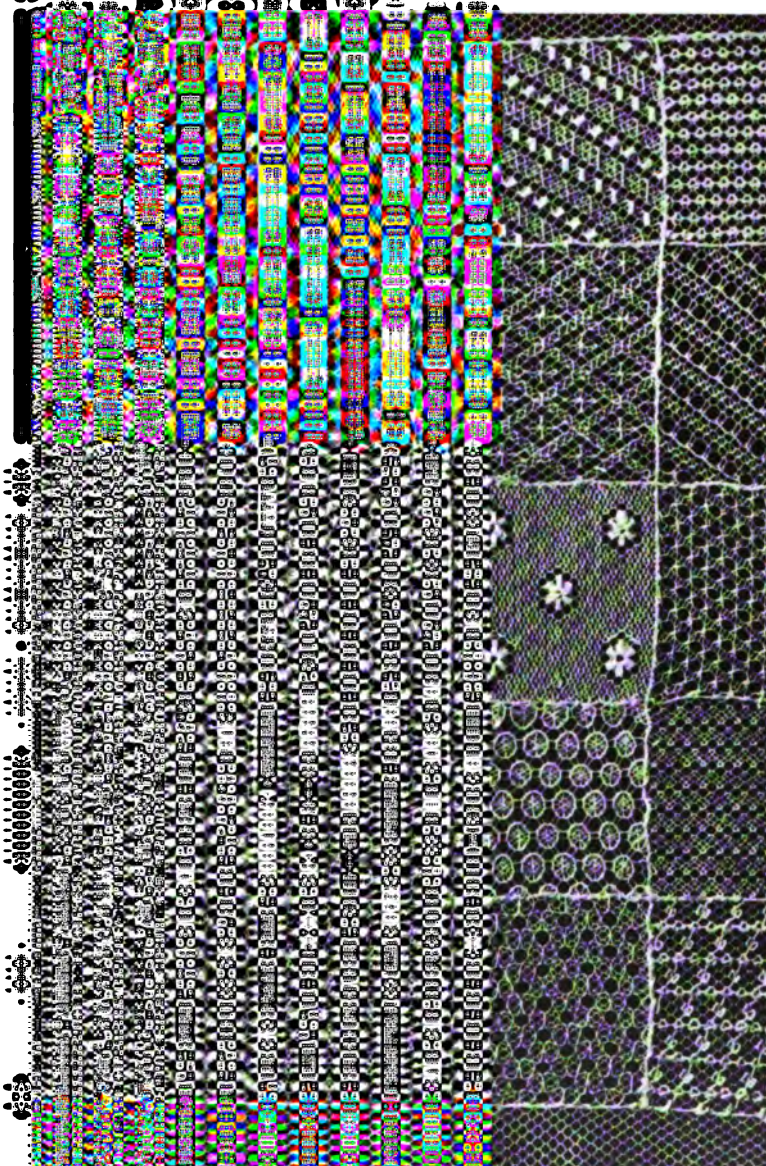
TO IN ARIA."

PLICATION.

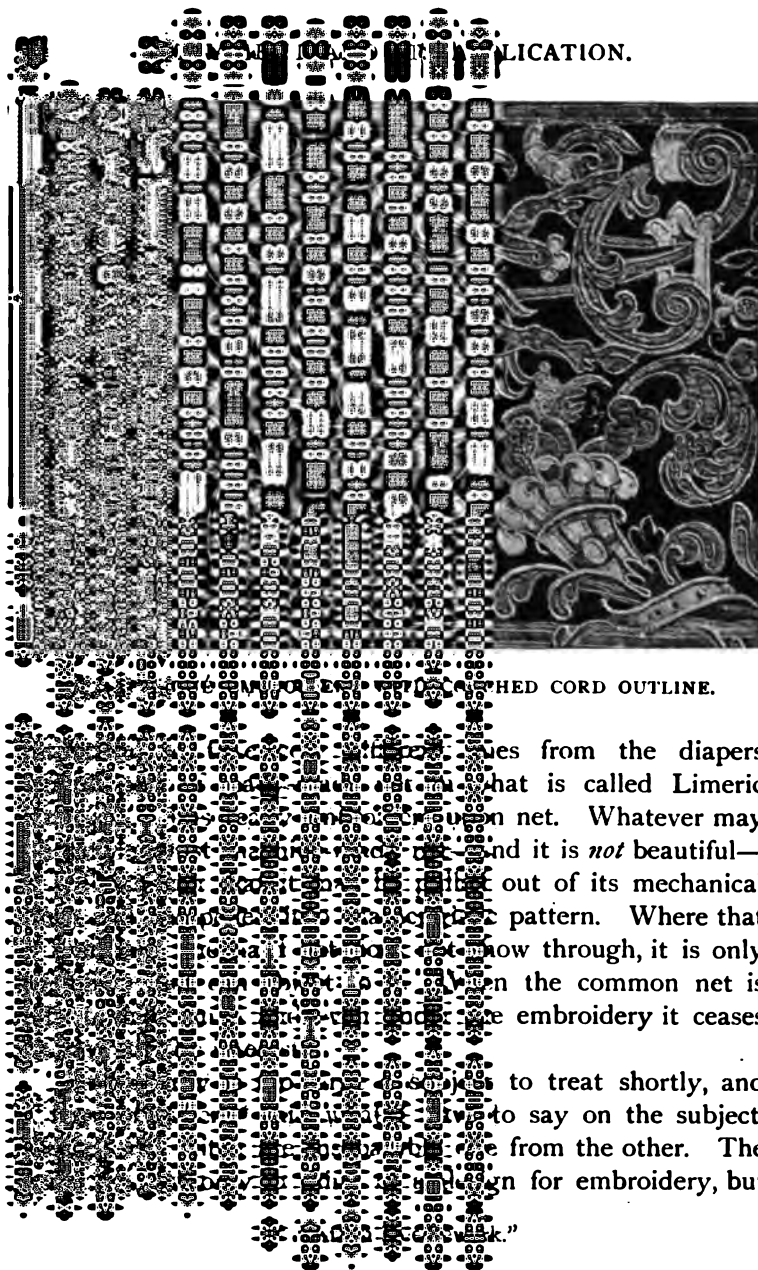


LOW LACE.

worker according as they  
 The lighter the lace the  
 variation of these "filling  
 sense that a new way of  
 ch," but more properly  
 needle. In pillow-made  
 provide for well-planned  
 groundwork, effectively  
 and, and with the rela-  
 pattern on it. The speci-  
 shows, in addition to  
 te filling or *résseau*: the  
 It shows, too, how  
 it to work in narrow  
 worker will be found on



EMBROIDERY ON NET.



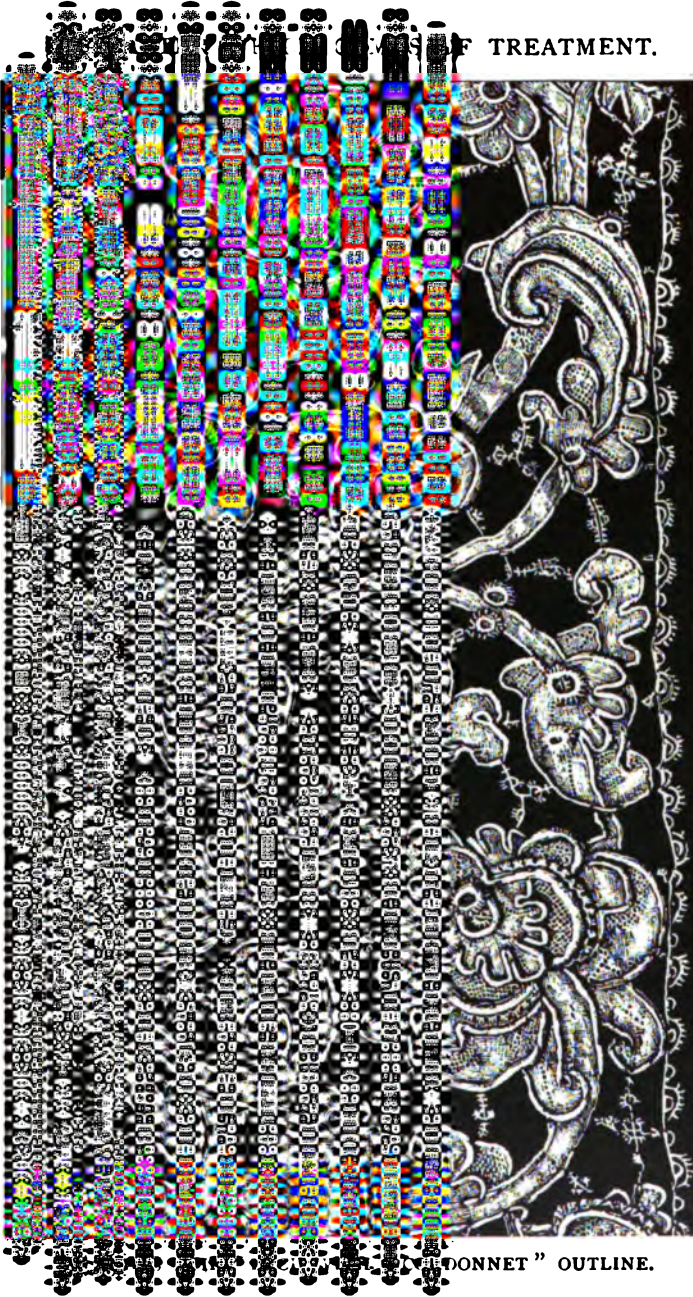
APPLICATION.

KED CORD OUTLINE.

ies from the diapers  
 hat is called Limeric  
 on net. Whatever may  
 and it is *not* beautiful—  
 out of its mechanical  
 pattern. Where that  
 now through, it is only  
 en the common net is  
 e embroidery it ceases

to treat shortly, and  
 to say on the subject.  
 from the other. The  
 gn for embroidery, but  
 .”

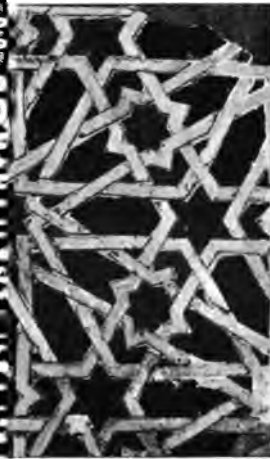




"DONNET" OUTLINE.

# PLICATION.

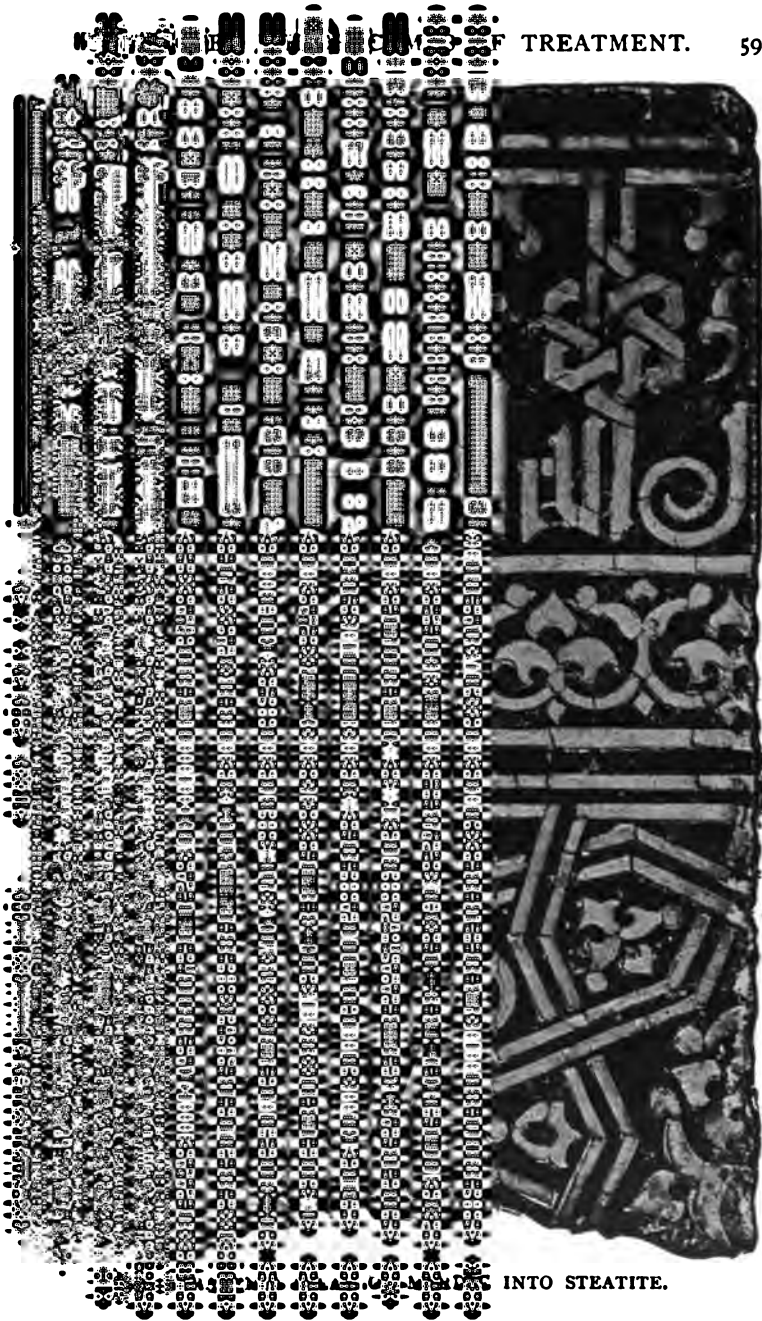
the actual stitches may be worked across them either, and not hesitate in the direction of the work, explaining the form that is the best of reasons for the pattern. For it is plainly the needle what the loom



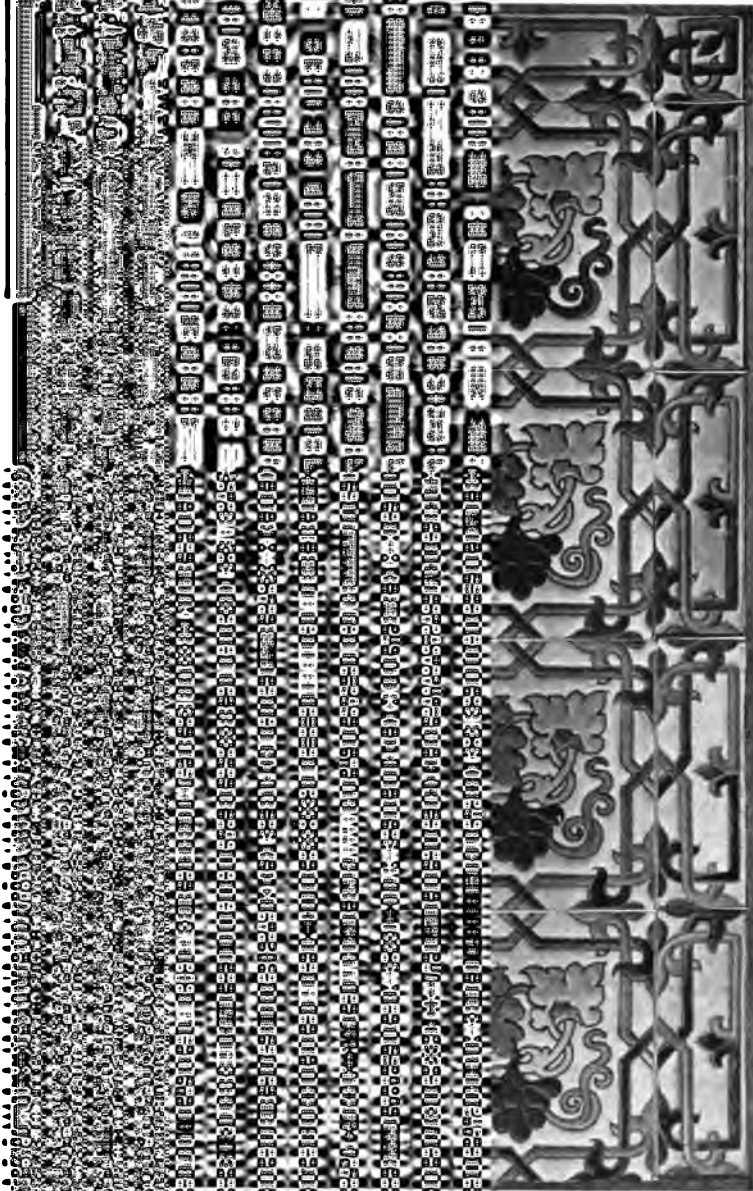
GLAZED EARTHENWARE.

pattern laboriously even in the stitches taking their direction from the loom according as they

it has been rightly insisted that it is worth adding. But, this means ambitious or preposterous to ask so much time to do the labour of its design.



PLICATION.

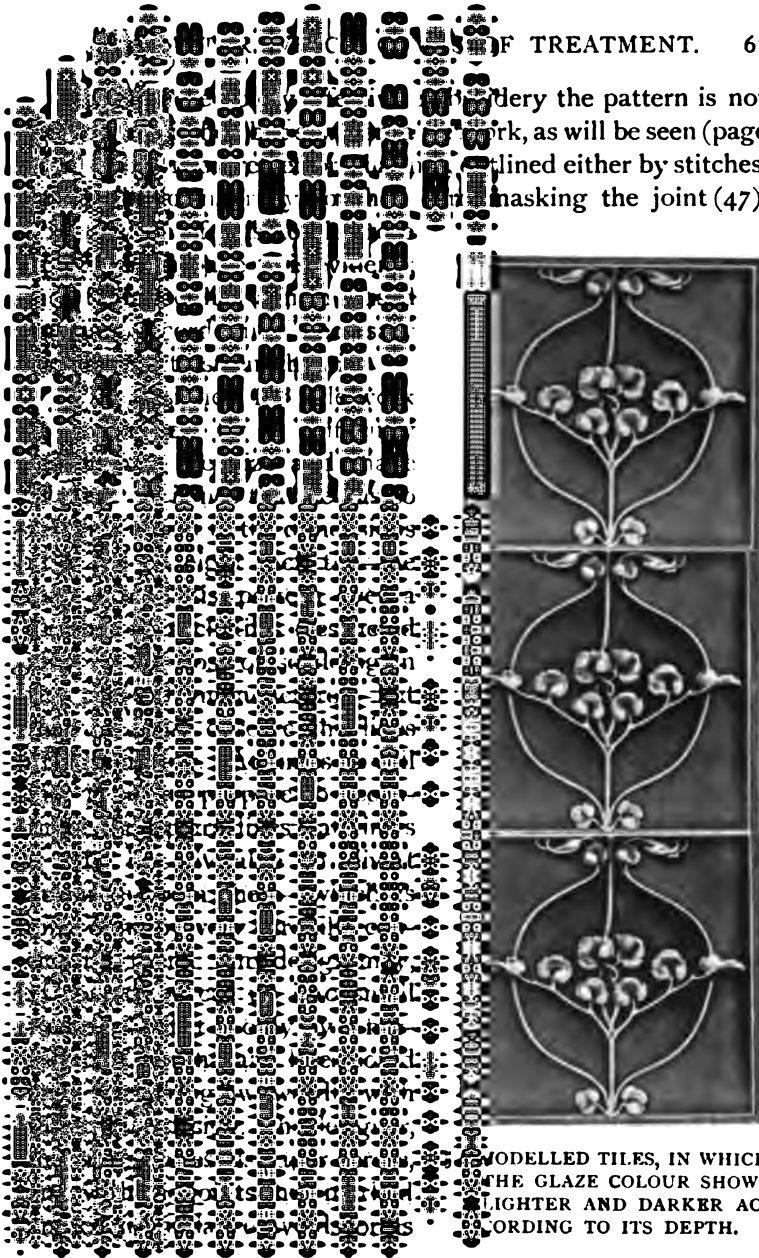


PLAZES SEPARATED BY



## F TREATMENT. 61

every the pattern is not  
work, as will be seen (page  
outlined either by stitches,  
masking the joint (47).



MODELLED TILES, IN WHICH  
THE GLAZE COLOUR SHOWS  
LIGHTER AND DARKER AC-  
CORDING TO ITS DEPTH.

PLICATION.

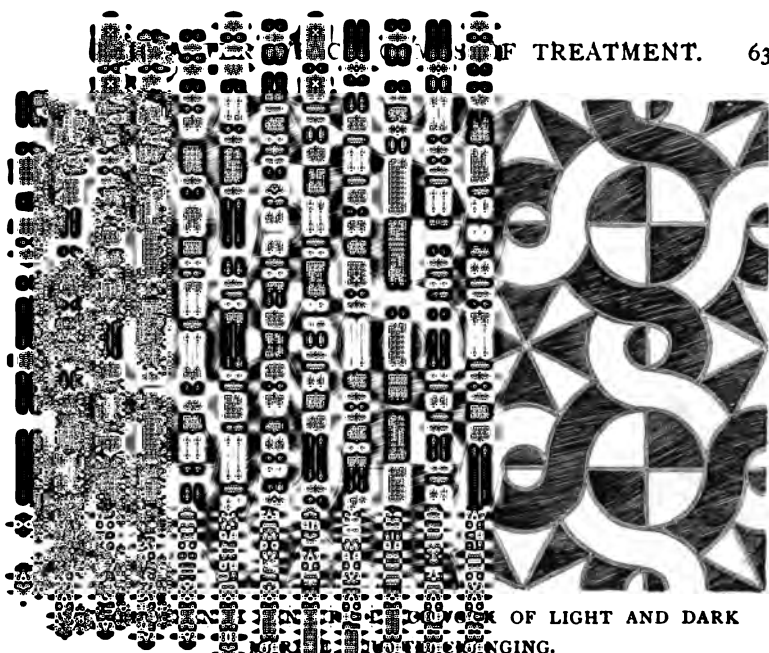
ts must somewhere cut  
gives that in so doing  
or of their distorting or  
that tiles will shrink  
at perfectly fitting lines

(1) evidently scratched  
baked" clay, modelled  
n—look how the lion's  
had then cut up his slab  
spelling them.

he ornament, was, there  
o prevent the coloured  
otted compartment—a  
is was equally the case  
d out of his own experi-  
s coloured glazes within

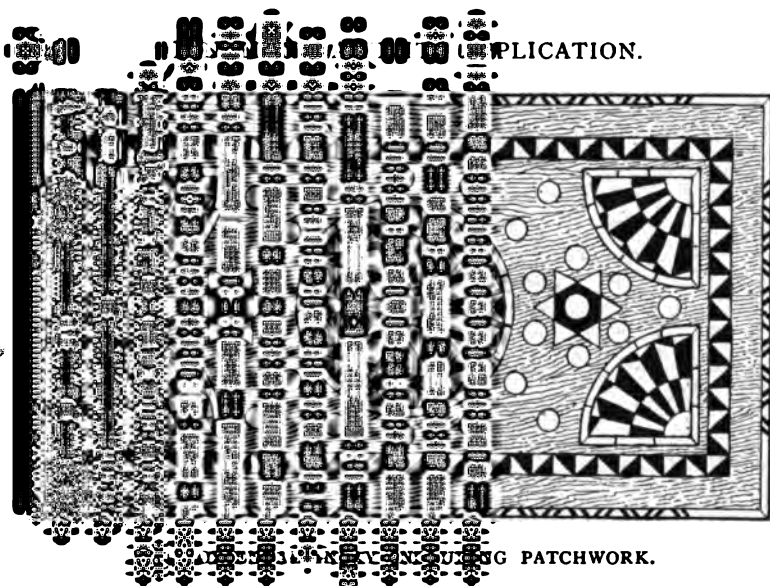


PATCHWORK AND INLAY  
PLICATION.



OF TREATMENT. 63

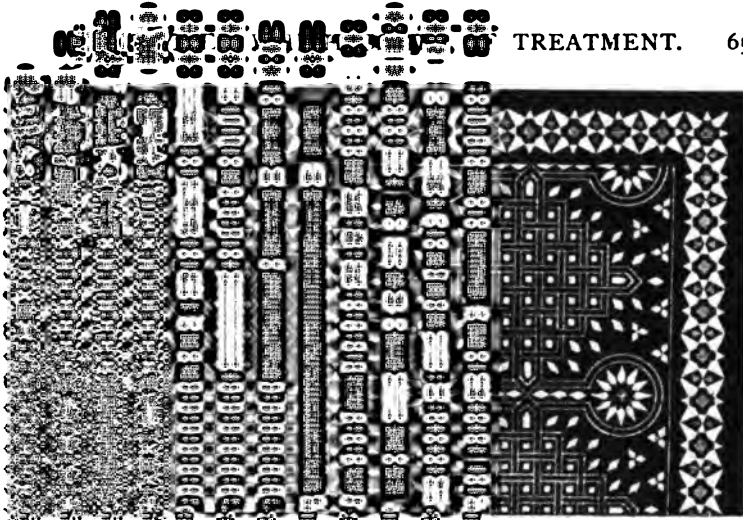
...ing up glazed tiles into mosaic-wise. He did, much what the marble had not a solid slab to build up his design. And this he did because controlling the flow or when it occurred to him clay he could get little which would prevent their force to do in square tiles reproducing at first the with the method, he was no trace of geometric modern tiles (51), de- outline, the ground has at modelling, but variety



PLICATION.

G PATCHWORK.

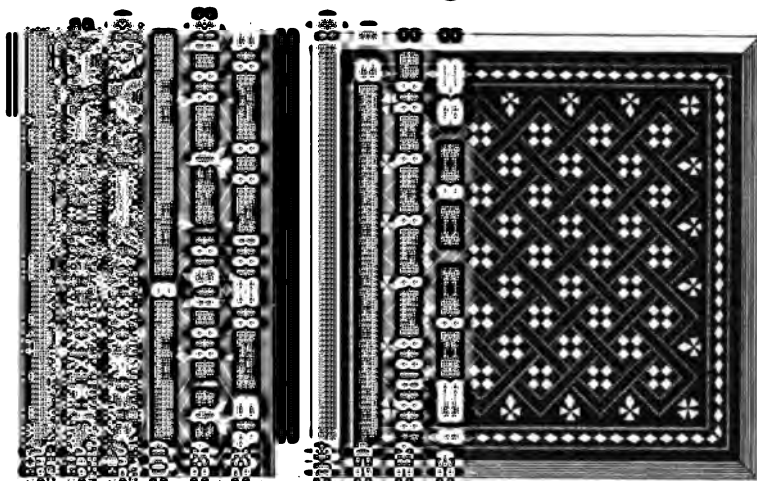
to its depth. (Compare modelled tile (52), so that according as the surface the spacing as well as the raised edges are too or and stare out white too deep, or there is no so dense as to show and, a modeller familiar it (let us hope he does when it is glazed, will have What he in any case colour which will result upon the ground or a mosaic pattern, between, tern is inlaid and a patch- in the panel above (55).



MECHANICALLY DONE.

self enough to account  
 matter whether or not it  
 quite certain that patch-  
 work is not a kind of design very  
 appropriate to inlay (see  
 from the Baptistery at  
 example, be stencilled  
 patterns from the same floor  
 processes are constantly  
 design on page 62 is a  
 the contrasting colour  
 on page 64 is inlaid with  
 a central rosette, the fans in  
 first built up of little  
 the geometric pattern-  
 inlaid intarsia was actually  
 day in what is known  
 of various colours  
 black and white give a

## APPLICATION.

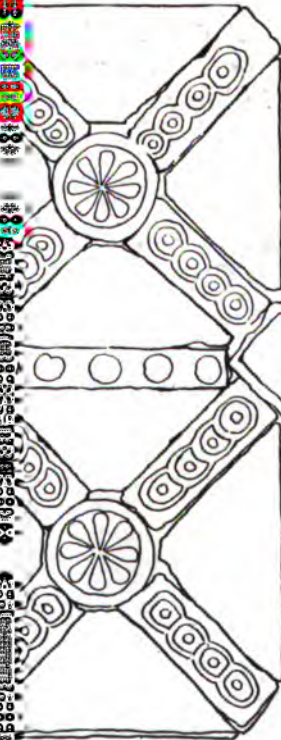


MECHANICALLY DONE.

cut in slices across to give  
 a quantity of glass which the  
 worker uses as if they  
 were the work of the fifteenth  
 century. Contrast what very poor use  
 is made of the trick is so easily done  
 ; but there is no valid  
 reason why we should not take  
 this kind was carried to  
 or Græco-Egyptian art.  
 together rods of glass in  
 the furnace ; but, having  
 drawn it out to great  
 length, its circumference, so that,  
 when it appeared to be made  
 of miniature mosaic made  
 of tinketry. A slice of glass  
 is drawn on the under side  
 design ; and the glass



to avail themselves of  
They went even to  
design do duty in this



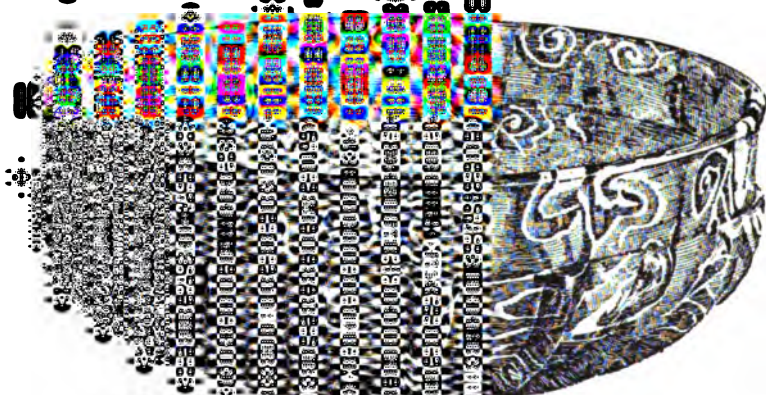
MECHANICALLY PATTERNED.

questionable expedient,  
of the actual picture,  
is are joined up may

# APPLICATION.

ent on page 67 is put  
which are inlaid with  
oods as above described,  
the glass, more after the  
The pateræ and other  
glass.

much the same idea is  
in which flat ribbons  
in blue, the whole fused



AGGLOMERATE OF BLUE  
GLASS.

ed out of it as if it had  
stone. It is, in fact, the  
lapidary.

similar effect was more  
by agglomerating shreds  
ing them together until  
much the appearance of  
by a harmonising glaze  
description of "agate-



The range of surface design and the influence exerted on it by practical conditions is so wide that the attempt to cover it here would be absurd. Enough, it is to be hoped, has been said to show how much designers lose who confine their attention to the one sort of work for which they happen to design. The design of men working in a direction apparently quite unrelated to their own may yet be a most fruitful source of inspiration. Not only is it likely to be suggestive, but they may freely draw from it. For, in the very act of translating a borrowed notion into the terms of his own craft, an artist of any personality will go far to make it his own. "Translators, traitors," says the proverb, truly. Here, by way of wonder, is an occasion when treachery is a virtue.

## V. THE TEACHING OF THE TOOL.

Treatment and style are as cause and effect—The character which comes of workmanship—All processes influence work done—Material and tool determine character—Examples: pottery, weaving, basket-work—Forms evolved out of the way of working—"Linenfold" panelling and its relation to the moulding plane—Bookbinders' tools and their influence upon design—Drawn and cut work, and in what its design differs from that of pillow-lace—The designer and his material—Conventions accounted for—Architectural proportions—Clay and its character—Metal and its characteristics—Carving in wood and stone, and in various kinds of wood and stone, in ivory, in crystal—The influence of the knife upon carving design, of the chisel, of the drill—Cut leather—Quilting—Repoussé metal—Modelling in clay, slip and gesso—Cut glass and blown glass forms—Opus Alexandrinum, geometric mosaic in glass and wood, Arab lattice-work.

STYLE and treatment are as effect and its cause. Historic ornament, as we call it, is less a matter of time and country than of the methods of workmanship then and there practised. We see in it the sequence of design. Its course, however, is not quite so clear-cut and direct as might be gathered from the fluent accounts that have been given of it. Who shall trace it for us in all its deviations? Where is the artist equipped with the necessary scientific knowledge? where the man of learning susceptible enough to the charm of art? Scientific investigators err from want of artistic appreciation, artistic observers from want of historic data to go upon.

Too much stress has been laid upon the Egyptian, Assyrian, Greek, Roman, Byzantine, Gothic, Renaissance

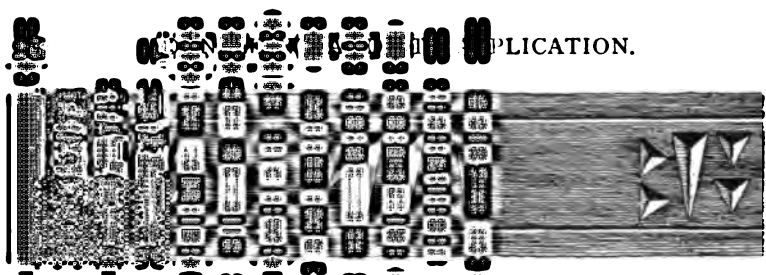
## THE TOOL.

upon the  
 w...manship.  
 the pro-  
 culture, by  
 option of  
 n...tly the  
 ing to its  
 -point, of  
 merely,  
 or metal;  
 the one  
 the lathe,  
 or on the  
 of regard-  
 weaving,  
 damask,

ential char-  
 student of  
 , national,  
 her by the  
 -posite to  
 the mark  
 mode of  
 trace the  
 influence  
 n...rested in  
 rows upon  
 namentist  
 the light  
 on the de-  
 o him, for  
 dian inlay,  
 ose inter-  
 the Medi-



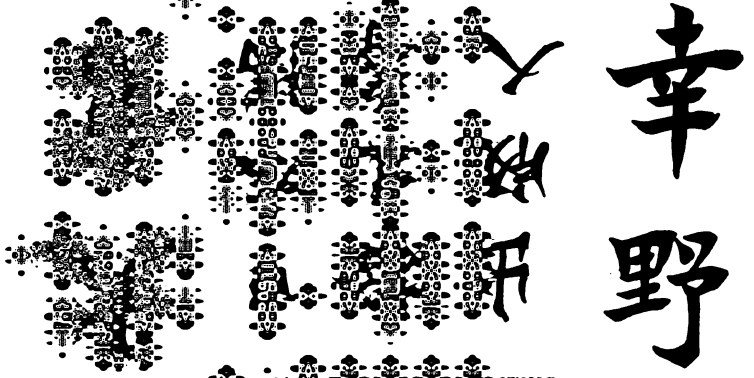
60. ITALIAN  
 SIXTEENTH  
 CENTURY INLAY  
 INSPIRED BY  
 ARAB WORK.



PLICATION.

B.C. 820.

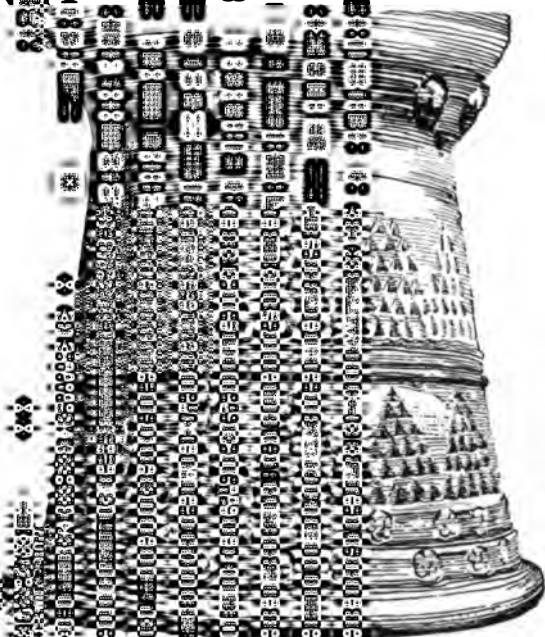
the water, in the sixteenth  
 en to mean only the  
 ornament as influenced  
 t wholly a question of  
 in turn, is bound up  
 current among them.  
 ise as traditional style  
 evolved from methods  
 which comes of work-  
 really what artists, as  
 cle—characteristic and  
 le from material and



WRITING.

U.S. 116

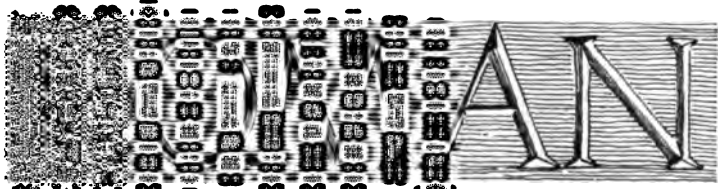
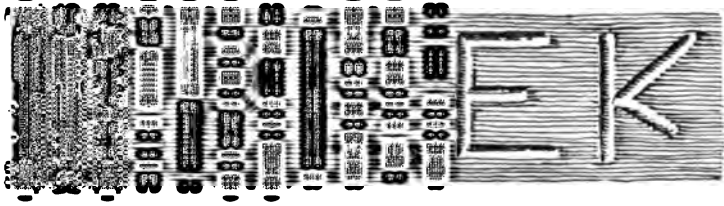
Mr Wornum long ago But handwriting is quality of the writer but is a process but wrote by it; and the tools of mark upon his writing.



ONEWARE.

ians (61) (curiously like his clay (63), though he is a man slabs and cylinders) ; the flowing lines of proclaim the brush. There is no mistake inly indented in some

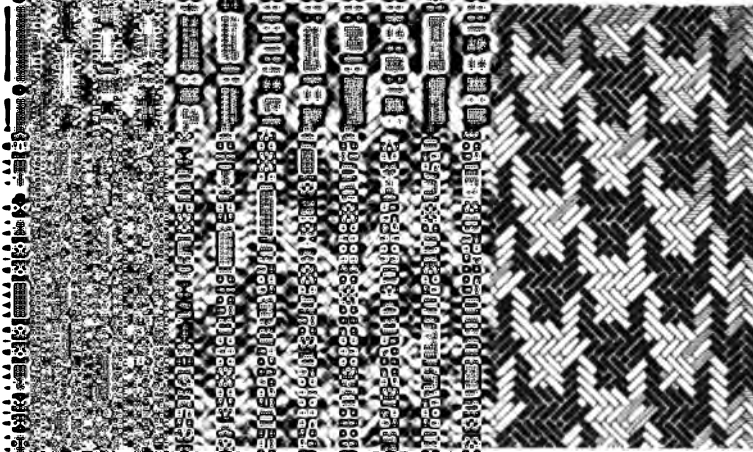
PPLICATION.



LETTERS  
ARD  
case  
round  
Gothic

BY THE IMPLEMENT

by pointed stylus, the  
 and one with a chisel;  
 and thin strokes, tell  
 of varying pressure upon it;  
 work, too, though not  
 except in the thin strokes,  
 of the R, it runs away  
 printers' "lower case"



## CHRISTICALLY PLAITING.

erved is not difficult to  
 well-shaped italics of  
 a crude and clumsy  
 than Gothic, whether of  
 pe (both given at the  
 anship is most unmis-

distinctly tell of the  
 be attributed to the  
 imitate manuscript, if

# LICATION.

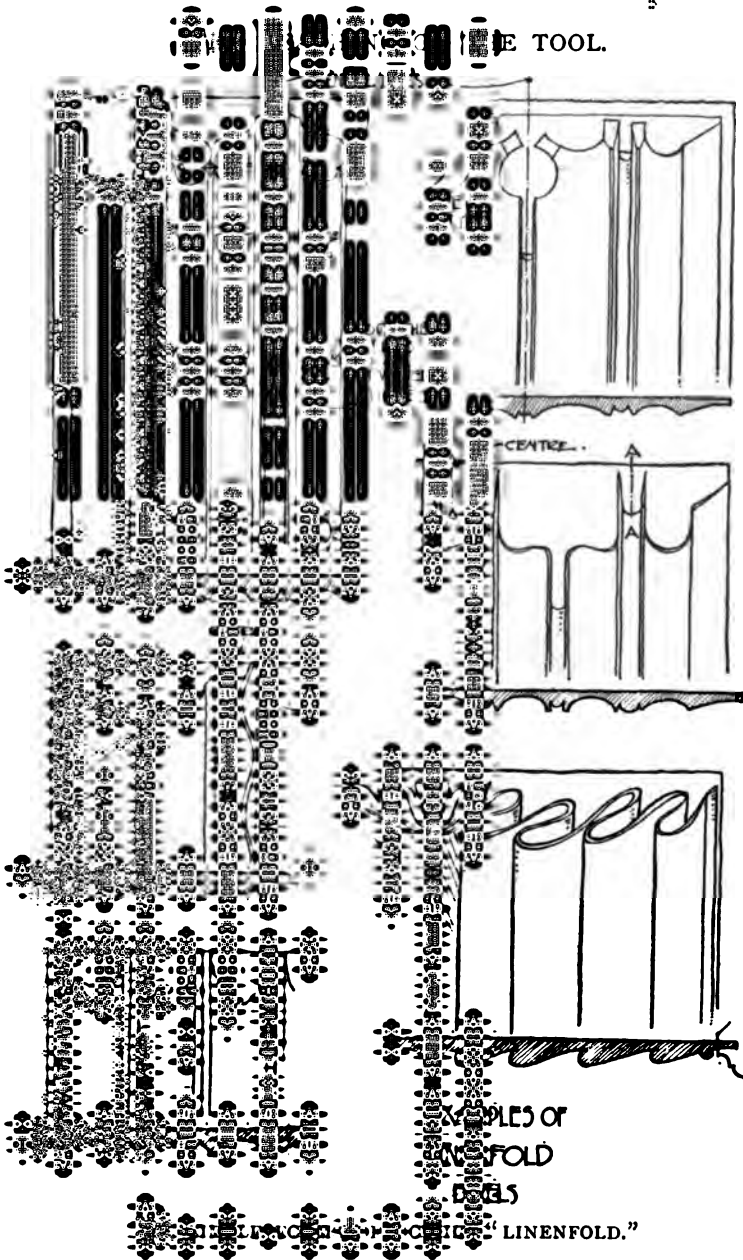
pass itself off for  
genuine artistic impulse  
the printer would  
ed him so to modify  
script that there was  
his handiwork for it.  
modern script, we are  
at a hurry nowadays  
cept in our signature,  
tal flourishes of the  
leisurely period ; but  
has, nevertheless, the  
ll or steel nib, stylo-  
tain pen—whichever  
as it is with the pen  
it is with every tool

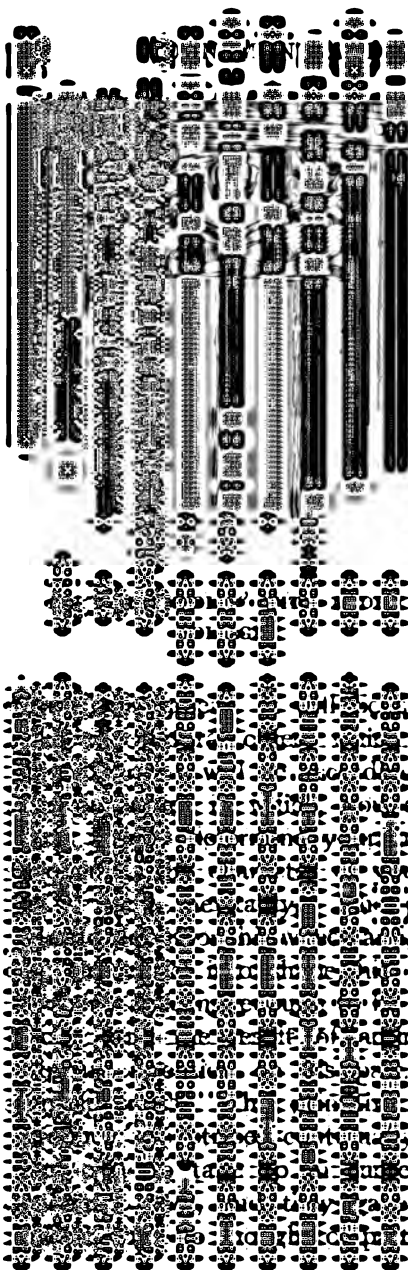
great deal of talk just



67. GOTHIC "LINEN-  
FOLD" PANEL.

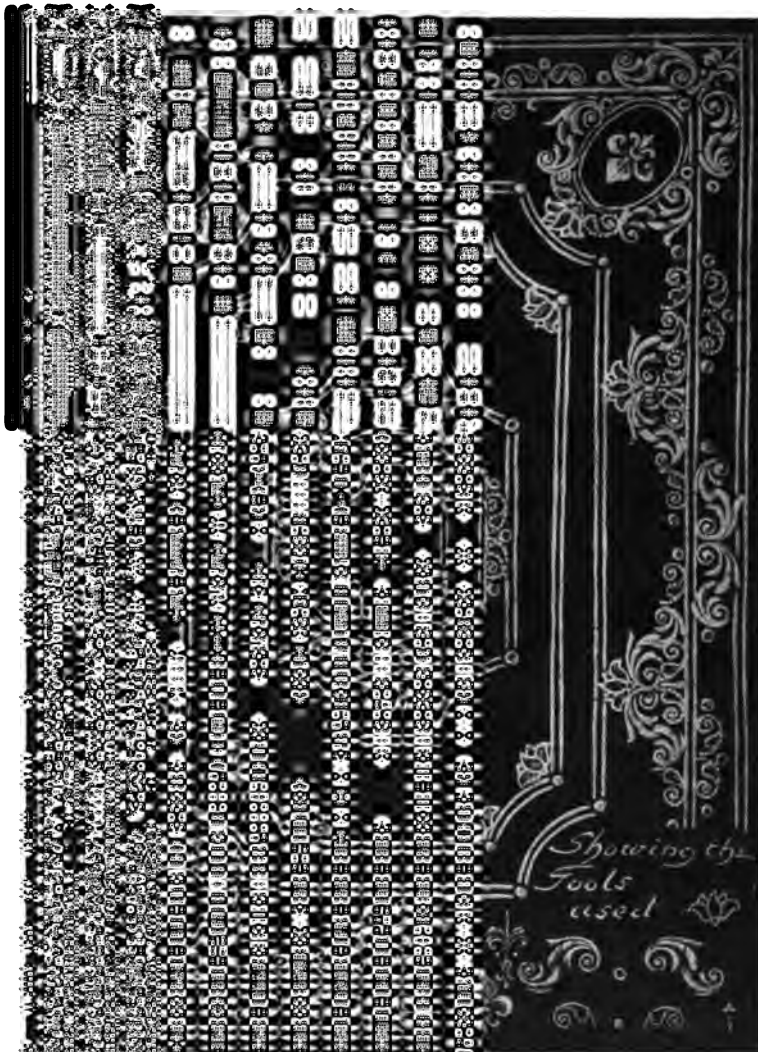






## PLICATION.

workman to perceive everywhere this influence of "treatment" upon ornamental design, still more to appreciate its effect upon the honoured "historic" designs; but no thoughtful man will doubt the truth of this. It jumps to eyes that have been trained to see. And it could not be otherwise—as experiment surely prove. Take any tool in hand and proceed to design—and see what comes of it. The result will be not at all what you would have expected much less literally what you have inspired it; and you will find the tool with which, and the manner of working. They will, in the treatment of form, and, consequently, in the design. Pattern happens, and the designer "throws" a lump of clay on the wheel and he draws furrow it with rings, and ornaments, but in any case the pressure than of design is the same in other cases. He did not set out to do anything in his work: he merely shuttles of differently coloured stripes. The basket-maker had only to plait straws



TOOLS OF WHICH THE DESIGN

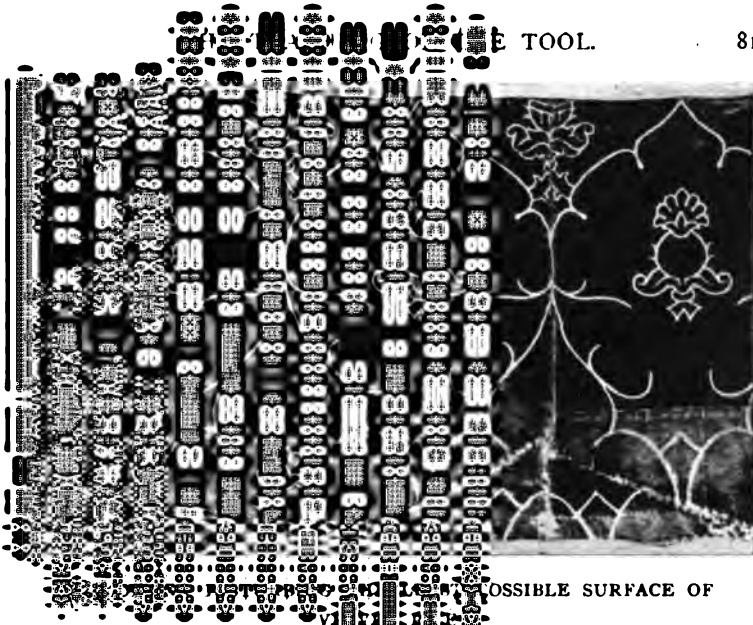
# APPLICATION.

chequer. And to the illustration of his design (65), the use of it (ethnologists say they do not appreciate it), it has a character not basket-work—any for anything but the warp and weft arranged

live, material may be done, and his tools to explain the treatment of historic ornaments of the various crafts here, is to give typical tools, and processes of Not one of them but



IN GENTLY CONTRASTING

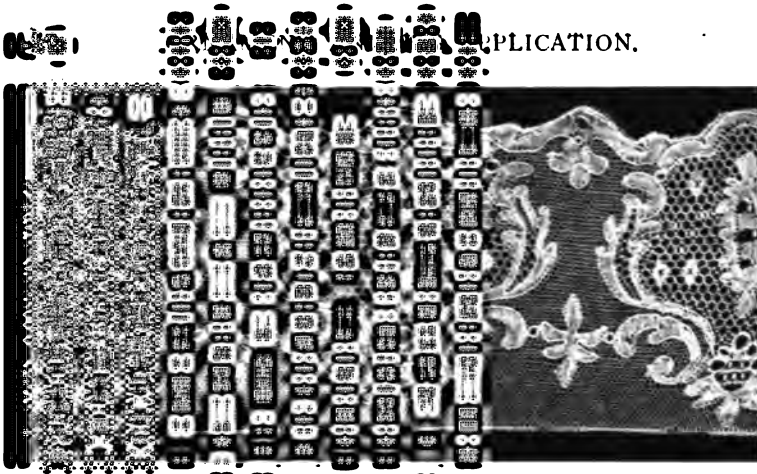


POSSIBLE SURFACE OF

design has always and  
face due to treatment,

that imitation is the  
resemblance of orna-  
only an after-thought.  
way of working forms  
to him, and proceeds  
may be to it. A case  
panel enrichment which  
temptible enough as  
folded napkin. But it  
have at all. Nor, as it  
work of the joiner's  
the direct result of his  
surface on his panels  
des. Nothing is easier

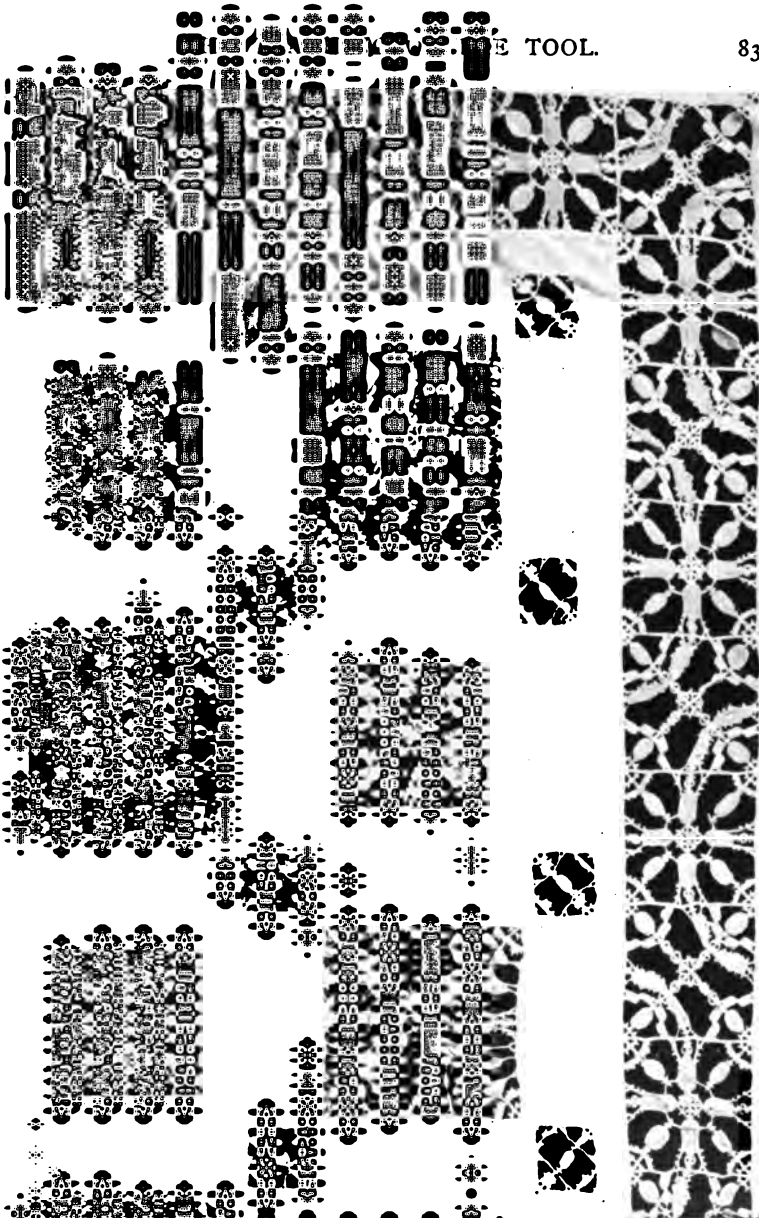
PLICATION.



BIN LACE.

to plough along his  
 ges, and then cut it up  
 quirements of his panelling.  
 s to framing them up.  
 own at the ends to an  
 ate.  
 h at Toul illustrated on  
 s a step on the verge  
 just bevilled the ends  
 dy shows its curved or  
 on of a waved panel  
 the carver soon found,  
 n that state; it wanted  
 ce what might be an  
 educing his section to  
 ed very soon, but not  
 ng like the overlapping  
 notion appears to have  
 he worked it for more than  
 eration of the napkin was  
 l to some extent his

TOOL.



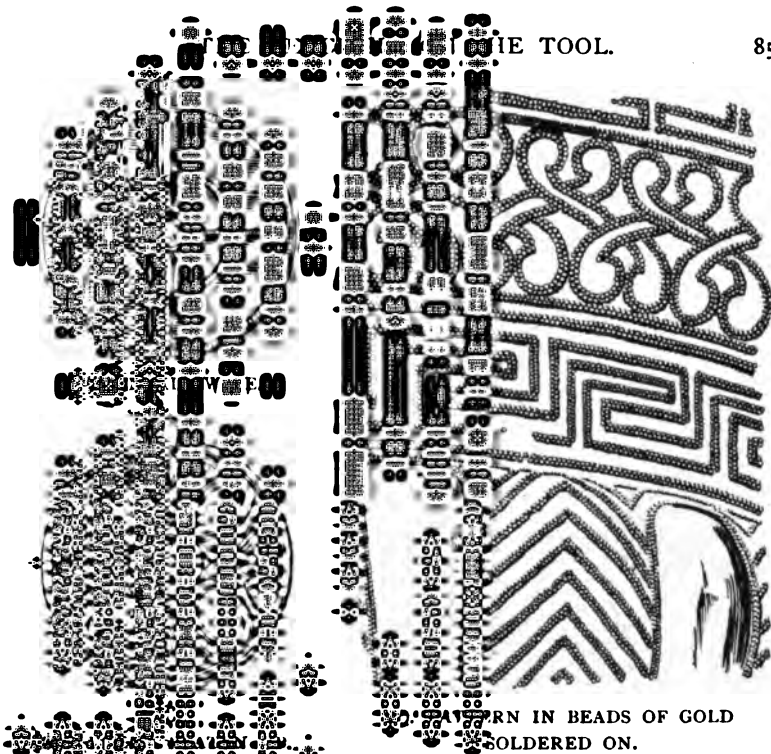
LINEN.

# PLICATION.

One thought about grace about linen and its folds, surface enrichment, for most part easily done on a moulding plane, and calling for the finishing of a not very expert. This idea of simple mechanical surface enrichment (as distinguished from the imitative form it is supposed to take) is worth, perhaps, more consideration in the hands of a generation turning itself upon its practice than it has received.

Another and more popular form of decoration, in the mechanism of the book, has a great deal to do with the design, is book-binding tooling. The ingenious and beautiful book designs of the Henri II. and other periods, specimens of which are given on pages 228, and 306, bear on the face of them evidence of the way they were built up. The lines do not flow freely but are compounded of short strokes given by "gouges" and of details impressed by a comparatively small number of tools which the "finisher"

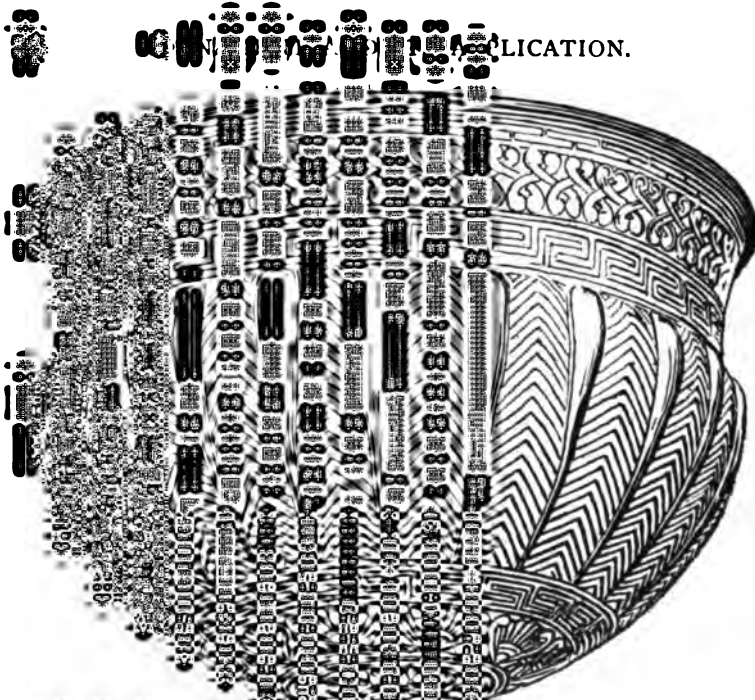




TURN IN BEADS OF GOLD  
SOLDERED ON.

we pleased. The Louis  
 ple one, chosen on that  
 to which the same tools  
 m, it will be seen); but  
 us examples of a better  
 line tells of the tool.  
 he great binders of the  
 freedom of line which  
 ple. They did not, as  
 in mere diaper work,  
 yes as a necessity of the  
 which the mechanism,  
 ot so much as suspected

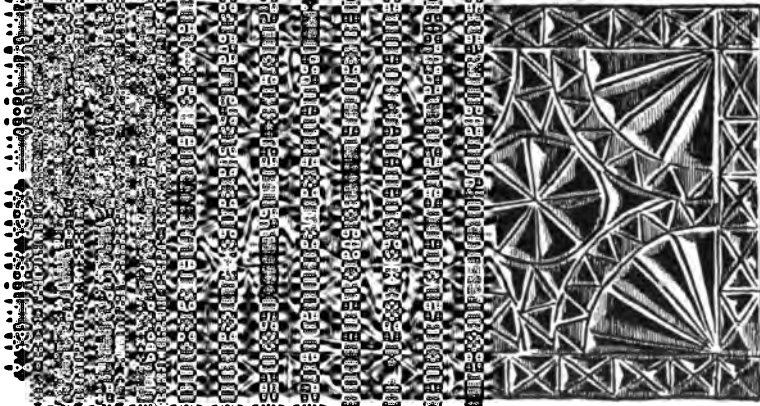
PLICATION.



IS GIVEN ON PAGE 85.

ne length in a volume  
Pattern Design") how  
be affected by, if not  
hod of work, and the  
ore is that so with its  
silk damask or other  
aterial is all in all, are  
ich in black and white  
asant, are just the thing  
etween the two shades  
ence of woven texture.  
so characteristic of the  
ory (73), is designed to  
of the sumptuous pile.

er and more indetermi-  
and ornament are alike  
er forms belonging (as  
d other forms of lace in  
be seen that the square  
ways in cut-work (75  
as done. In the same  
e of leaves and flowers  
d eighteenth centuries  
y practical considera-  
boats of silk, and their  
ult of the square mesh  
of the long chapter of  
tions of work, and the  
intelligent use of orna-  
the conditions inherent  
ent and process may be  
ornament. Let the  
ays clearly in his mind  
gn has to be carried



WORK.

# PLICATION.

ly as though he were  
working under them.

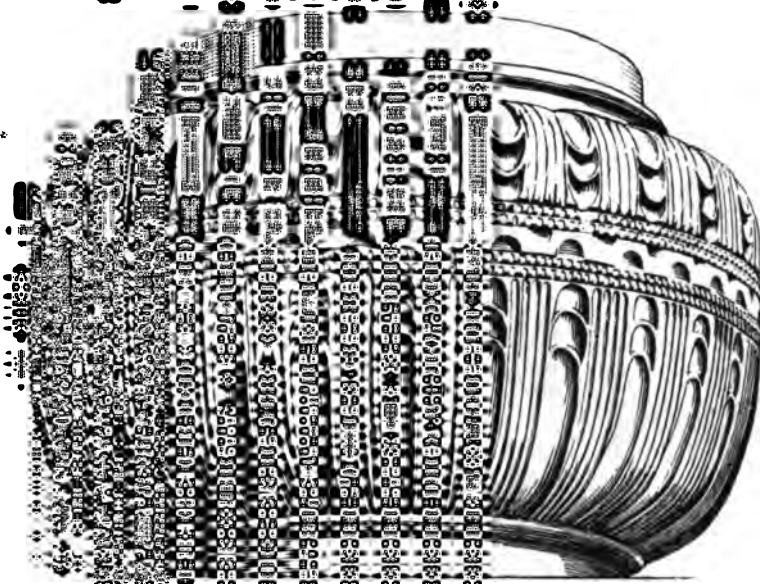
re theorists who will  
the designer should  
own designs always,  
kman design whatever  
Happily that is not  
practical men know  
ot under modern con-  
ble.

dition on which a man  
isted to design ade-  
that he shall know all  
material and the way  
worked, that he shall  
the treatment proper  
material, realise what can  
with it, what can best be  
it, and what cannot be  
it at all. He is in a  
on to decide upon the  
colour of his design.  
will have something  
both points. What is  
circumstances of the  
simplest and most natural  
commonly be, not only  
course, but the one  
ly conducive to success.  
irectness of downright  
always a charm of its

first our attention turns  
ve wonder why handi-  
on in certain lines.



Why didn't he do *that*? He conclude. That is to assumed that tradition good technical reason may, no doubt, be too

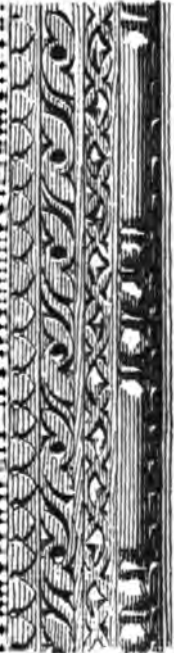


WORK.

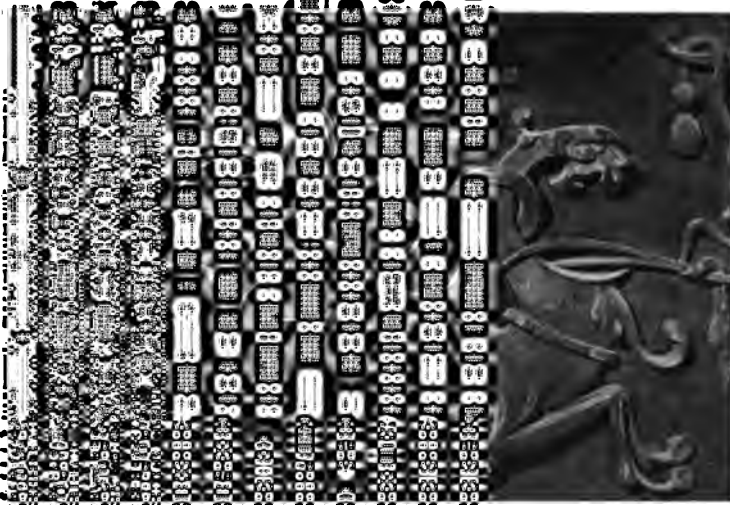
they are the outcome that the designer must The way of technique her ways are relatively at all, there is waste of The easiest thing to do but we have always to in every art or handi- though it may be, is

PLICATION.

as taken. A workman  
at what cost. He sets  
cost of labour at which  
s for a while at least  
rther on his way than  
round. For the track  
be simply foolish to  
e designer turns for help to  
orm or colour, the en-  
e caution to beware,  
They are his signposts  
sibly *no* characteristic  
ually been shaped, if



WOOD CARVING.



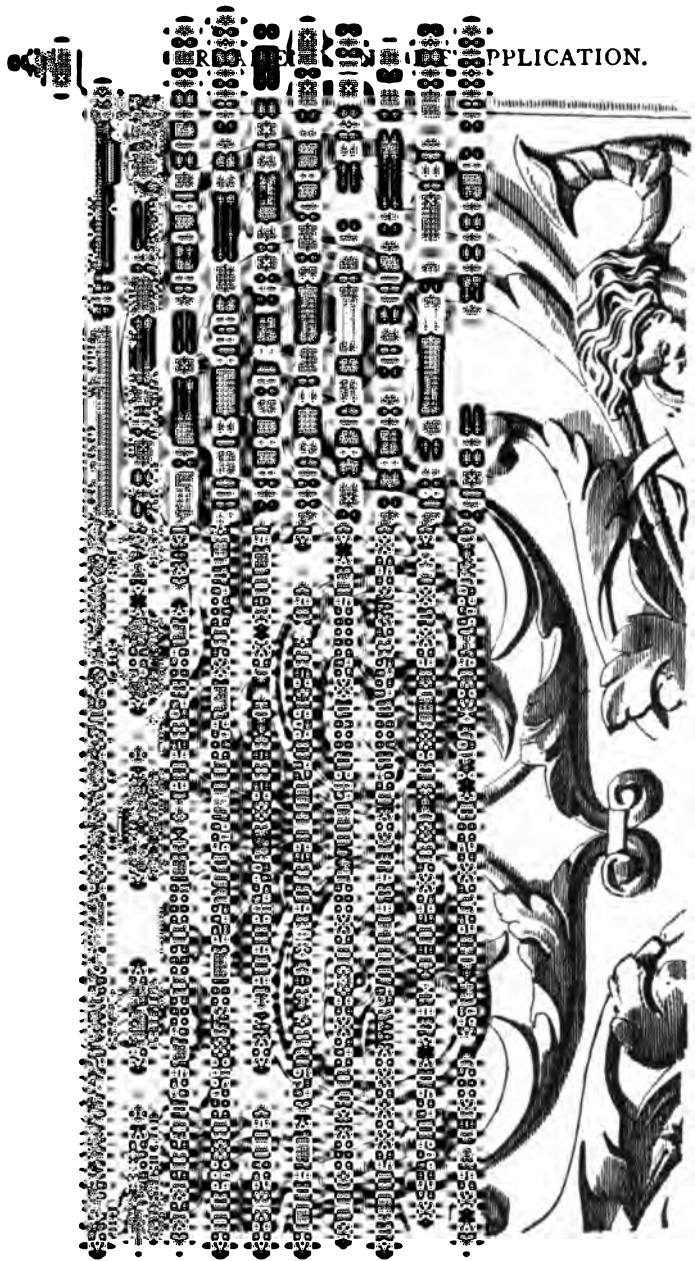
ELEMENT OF ARABESQUE.

conditions—conditions of the means of working—for example, to what have been brought, may have modified some, all grew out of one to accept them as elements of an architectural of mechanical con-

less significant, it is no that the sharp edges ded off until we get lower wall of a room leaving a frieze space ould correspond with

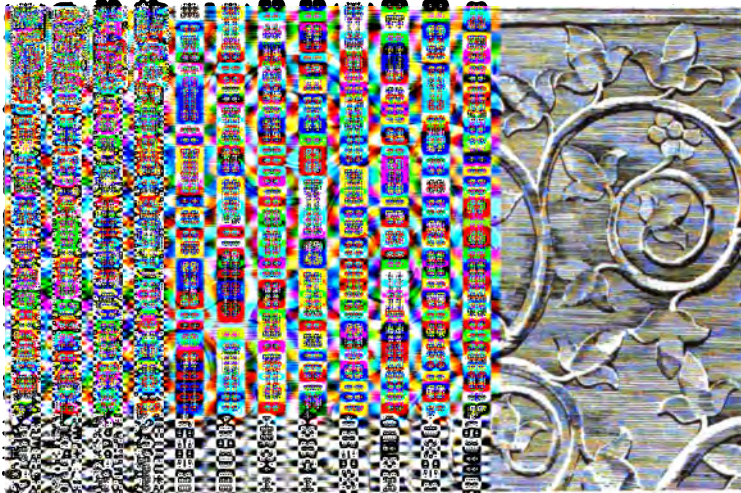


888



86. THE CHARACTER OF THE MATERIAL PRESERVED IN FINISHED WOOD CARVING.





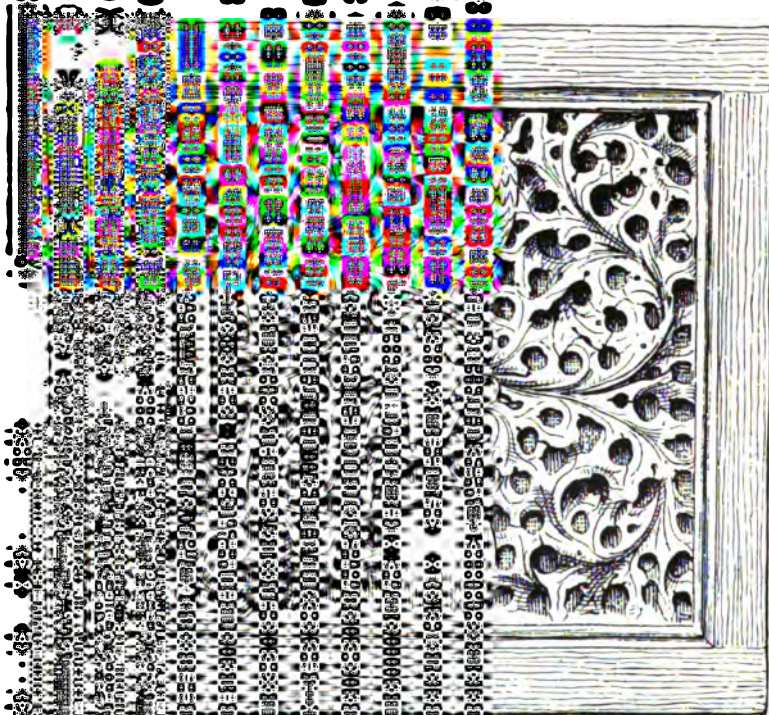
CARVING.

too, upon the stone, whatever may be used character of a vessel is metal, or whatever it it merely with wood, reckon, but with par—each of which has potter has to deter—sel while the clay is it is still plastic, and and the expediency of the fine porcelain, the ware with which he , in short.

After-decoration of the upon it in wet clay, also colour, or paint it?

PLICATION.

...e, or glaze it? And  
... colour be put on to  
... or shall it be in the  
... how had he best keep



USE OF THE DRILL IS

... some of the conditions  
... to do.

... base or precious. But  
... another point of view  
... ease with which they  
... fusibility, the tempera-





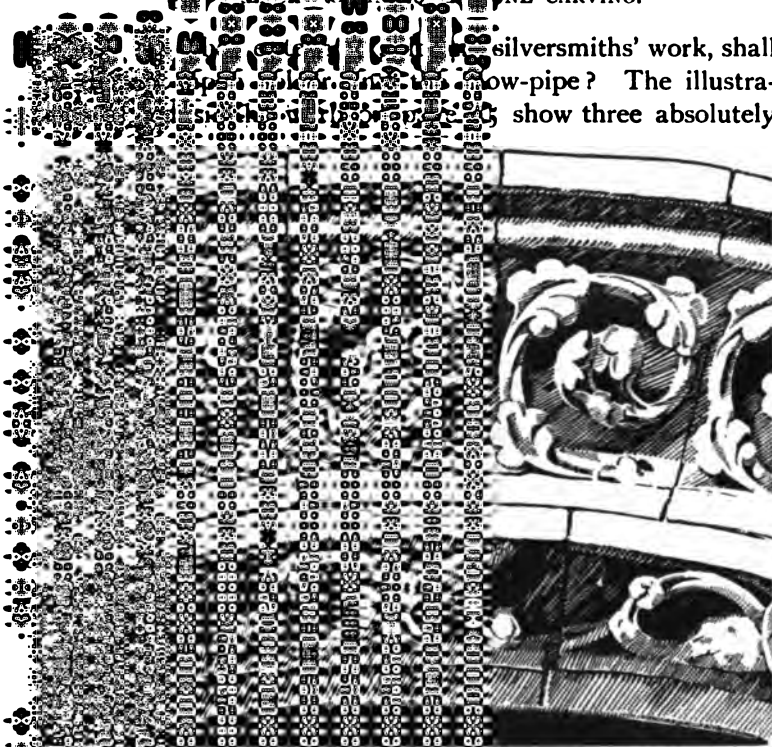
—ENGLISH.

PLICATION.



NE CARVING.

silversmiths' work, shall  
ow-pipe? The illustra-  
show three absolutely



CARVING—FRENCH.



93. RENAISSANCE MARBLE CARVING—ITALIAN.

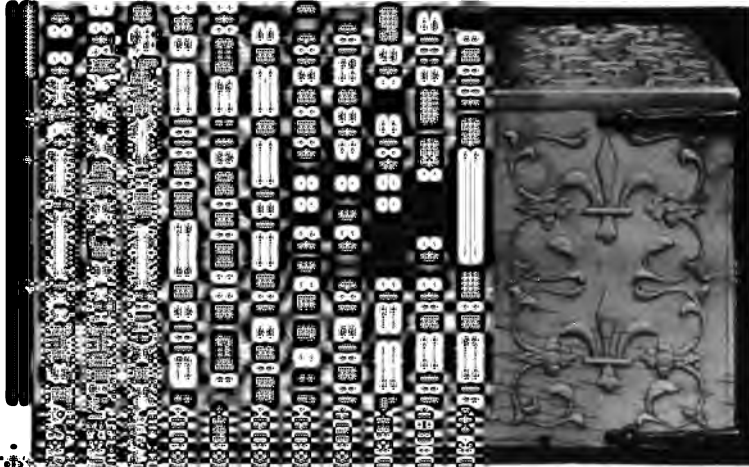


## APPLICATION.

means of producing a raised pattern in the simpler Anglo-Saxon style the pattern is produced by gold soldered on to a thin plate. The more elaborate pattern of the other is beaten up into itself. In the Etruscan general design of which (see page 86) only the long figures are beaten up, the other lines are produced by dots or grains of gold soldered on the surface of the cup, a work peculiarly adapted to the material which is easily soldered.

These designs, of course, which are rendered in either of these methods, the design of a practical artist would be very considerably influenced by the method or methods employed in its execution.

When it comes to relief on a larger scale the choice of the artist lies between carving and modelling. And these are two very different arts, logically requiring very different treatment, and, consequently, leading to characteristic and different design. I say "in carving" because there is, no doubt, a difference in the art when the expression is in carving whether of form or feeling, and all technical consideration must give way to that of adequate expression. In modelling, though we use the same term no matter what it is, the material makes all



E H O B B I N A N T O R Y CARVING.

employed, knife, chisel, the knife that we owe within the range of any practised by all manner to enrich the handles of the instrument of which it was little triangular pockets of chip carving all the long to do with a knife. beginner is likely to do

most elementary form of that for many very useful practise it would resist single inch of the surface give value. and was in old days without pretensions to

# APPLICATION.

to give the finishing of enrichment to their work. They, too, abused it at was their want of cultivated taste—but their work was truly decorative; the scoop of the gouge led them to a form of design that showed at once (82) the instrument employed and their skill with it.

The anxiety of the incompetent is always to efface the mark of the tool, because it strays them. A skilled man on the other hand, when, as in the case of the salt bowl illustrated on page 89, his design is reminiscent of embossed metal, makes such frank use of the gouge that you feel that the pattern, or at all events the detail of it, grew out of the use. The grain of wood is a longer and more sweeping stroke than stone, and the evidence of this in the tool and certain line gives character to all simple wood work, and to the best and most accomplished of more finished workmanship. What a man in the crowd adds in the work of Grind-



E TOOL.

101



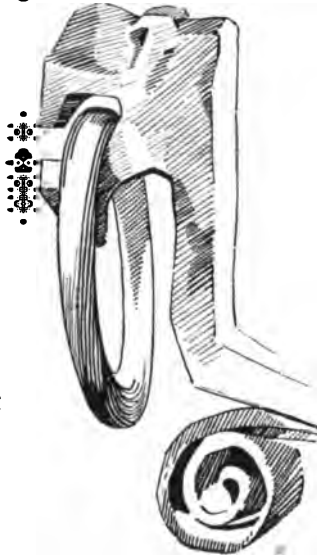
ETHIC IVORY CARVING.

PLICATION.

NGE.

of a wood carver, too,  
just how to do it, as  
design, by the way, the  
which he lived.

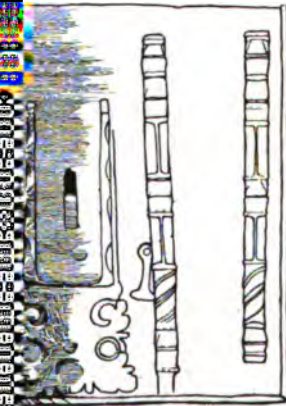
ing is exemplified in the  
not only that very flat  
face of a coffer, but the  
at all; the wood has



TERMINALS.

surface of the leaves,  
surface; the furrows

carving, the German  
when another instru-  
ver's shop—a little too  
ny of puncture which  
ore judicious use of  
not by any means a

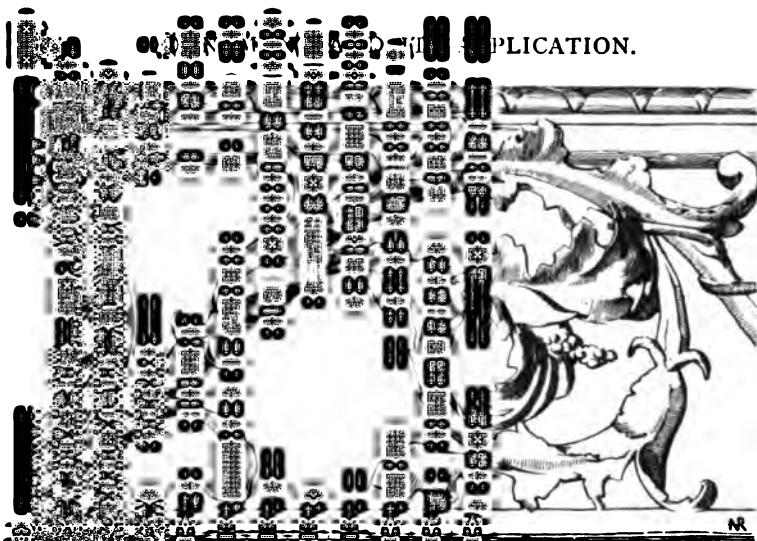


PLATES.

the family likeness be-  
find the influence of  
ing of acanthus foliage

from Wells Cathedral,  
of life into very con-  
of growth; but in the  
to show this in the  
with a sweep of the  
wood on the same page.

PLICATION.



CASTING.

... again, perhaps, sug-  
 ... become in the carver's  
 ... rent in character from  
 ... and early Gothic stone  
 ... (and 92). Of these the  
 ... strongest contrast to the  
 ... in walnut on page 93.  
 ... of classic acanthus  
 ... of the rude worker in  
 ... which we recognise as  
 ... verily it is that of his  
 ... he very mention of an  
 ... educated mind a clear  
 ... said (pages 70 *et seq.*),  
 ... al temperament, but of  
 ... worked. We have no  
 ... of Egypt or Greece,  
 ... Italy; but we recognise

E TOOL.

105



102. CUT CRVSTAL.

# PLICATION.

ed entirely to symbolic  
g in granite or basalt,  
insist upon the folds  
ne. It was certainly  
ed the carver of the  
ng in detail ; and, had  
he might very well  
gives such astonish-

itself to the simplest  
ng, to pattern just  
engraving, and to



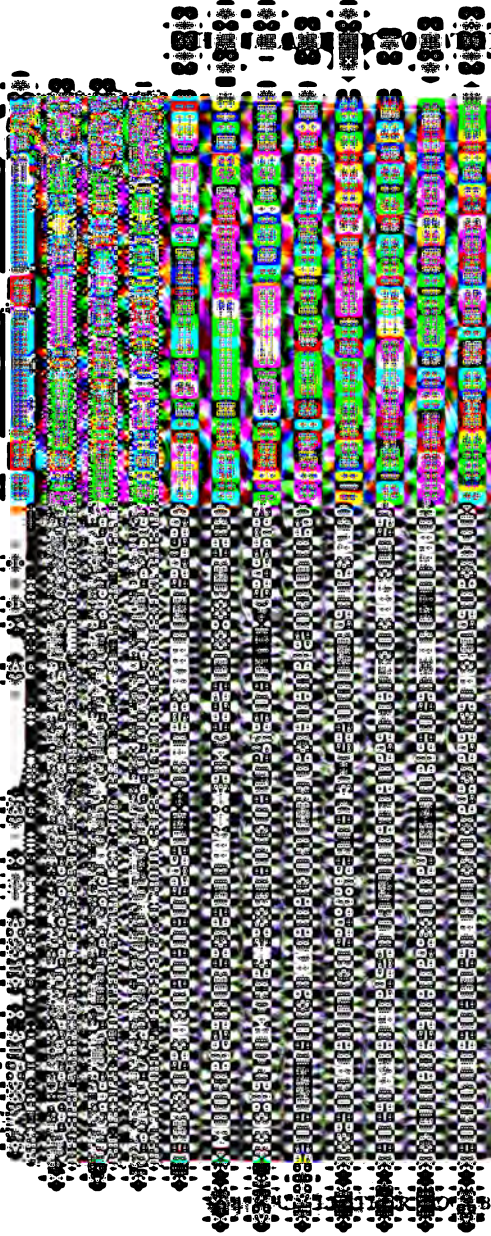
CASS,



E TOOL.



BINDING.





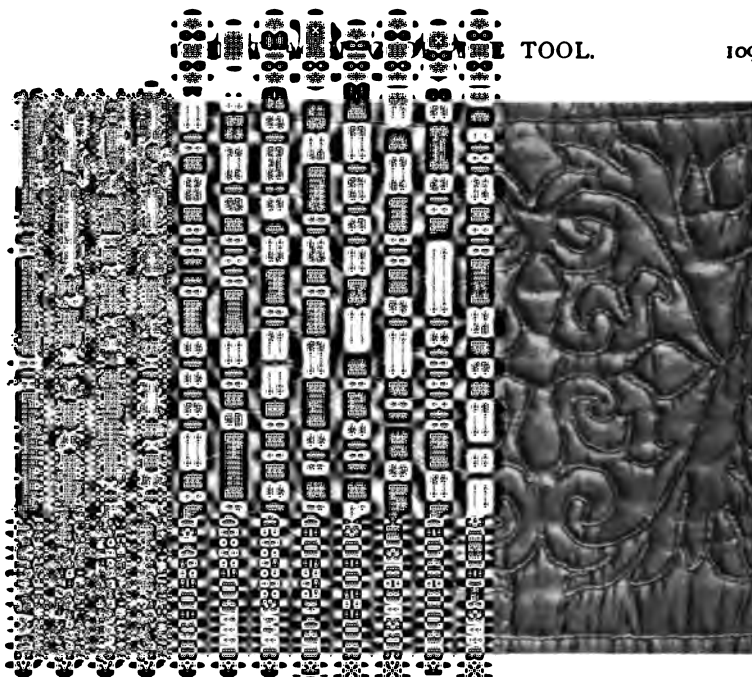
#### PLICATION.

ornament (95). The is restricted by the size even by its shape. In century Madonna (97), no earlier Greek figure of ), the twist of the figure described to the curve of which it was carved. is to say, cut his com- g to his ivory.

blacksmith and locksmith, chisel under severe re- were as little likely as a carver, to indulge in ornament. The hinge sheet metal (98) is a very from what the smith in hammered work. His oo(99) have an Egyptian their squareness comes was iron he was chisel- Also we may attribute the design in his lock-plates notching or facetting expressive of the lock-

as naturally the qualities object, of course, to the it shall "draw" from and there is the further chasing the cast. Of we said that, either it ighly done, and carried ent of perfection beyond t, or the metal left as

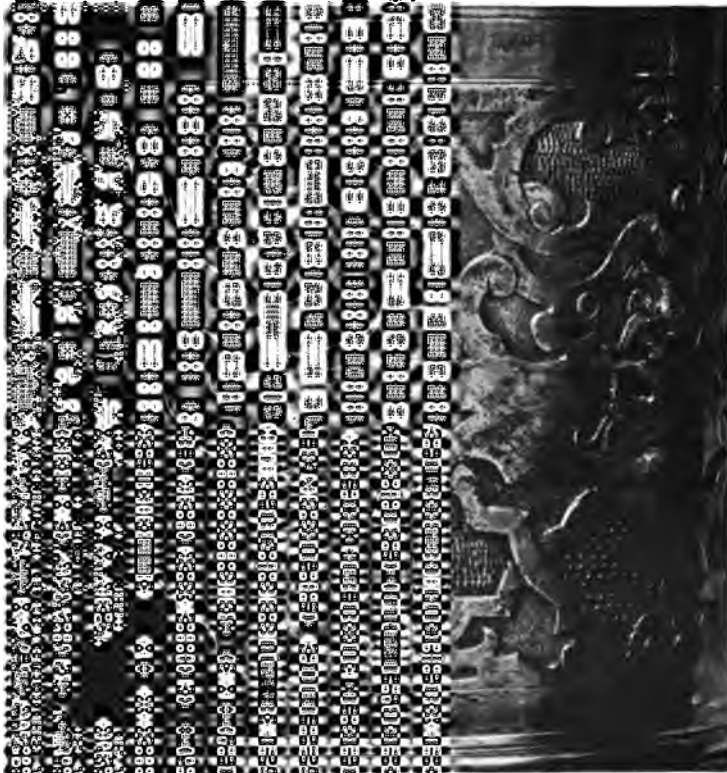




should. Half measures of the screen at Prato (Pl), has accepted the version of it is what he made of it, and mayenze.

of the triumphs of the denying the artistic possibility, contrary to art in iron and in particular our it wrought-iron forms. the forge hinder our ment do. It may not be but can any one doubt founders had had our

PLICATION.



WORK.

and short of great things  
like iron-founding an art  
of artistic craftsmanship,  
sculptors of the Renais-  
sance and the bronze workers whose

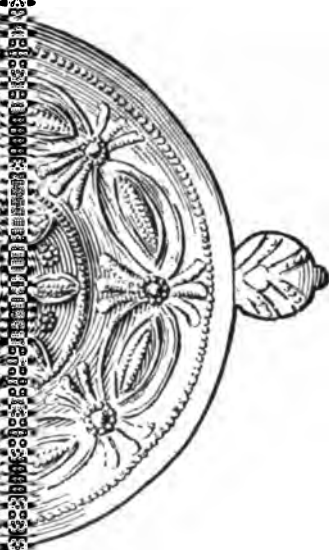
influence of material upon  
once more, about the  
the less carving that

(2) both of the way the  
l, faceted to catch the  
y, in pursuit of which  
of all artistic interest.  
the quality of "flint"  
" glass) perfected in

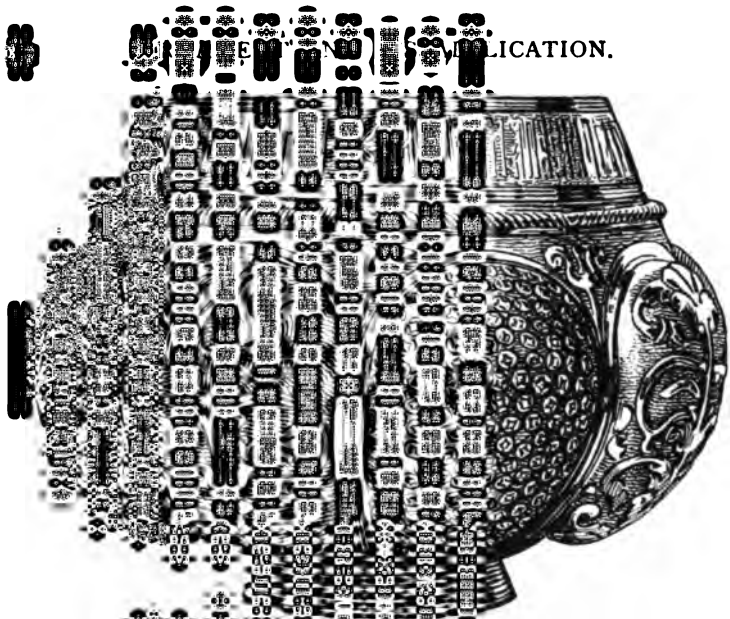
The modern manu-  
stay his hand than the  
all over with monoto-  
More interesting design,  
earlier crystal cutting,  
erman cup on page 106  
opposing surfaces should

ment which could hardly  
process employed is to

VER WORK.



PLICATION.

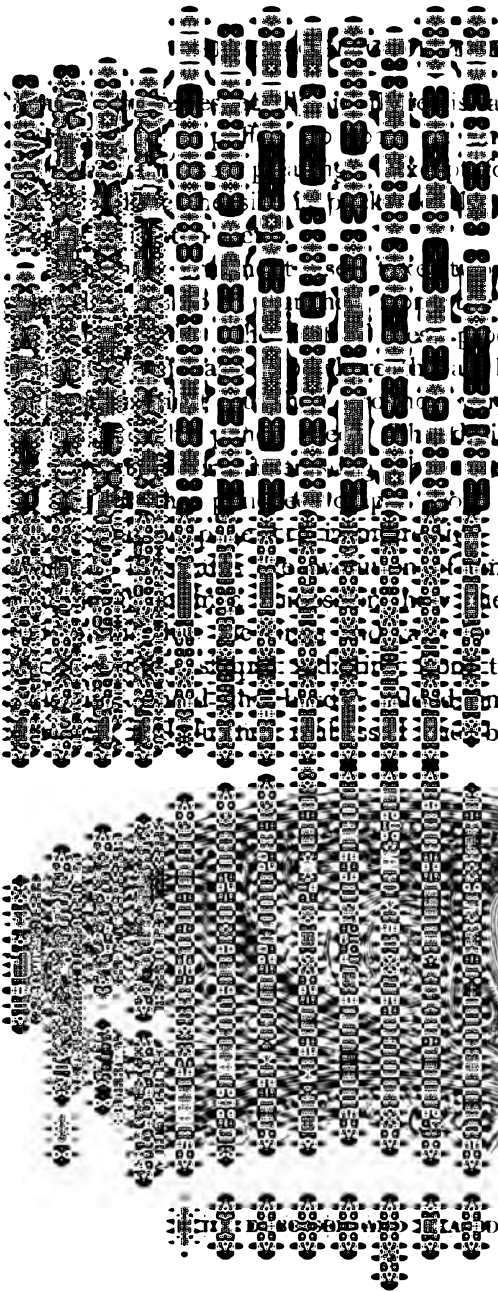


CHASED SILVER.

(silver), and with a sharp  
 down, punching down the  
 it into  
 salient parts of the  
 of the ornament are  
 not, apart from that, flat  
 from the incision, so as  
 that is to be seen in  
 is more individuality  
 design of that kind.  
 punched down until all  
 to the deep colour of  
 masks, and instrument  
 much the appearance  
 to that given by the  
 as it dried in flat cut-  
 a so and cal down upon another. It

any sort of padding  
 ce indicative of the  
 or the more crinkled  
 quilting on page 109

rather distinct forms,  
 front or beaten up  
 cesses is very clearly  
 but flat strapwork is  
 ying in texture ac-  
 gn of the strapwork  
 play of surface in  
 is delightful. The  
 for the naïve way in  
 embossed design. You  
 he silversmith marked  
 guide him, then beat  
 the central boss and  
 smaller circular bosses  
 bosses with seeds or



SILVER.

# PLICATION.

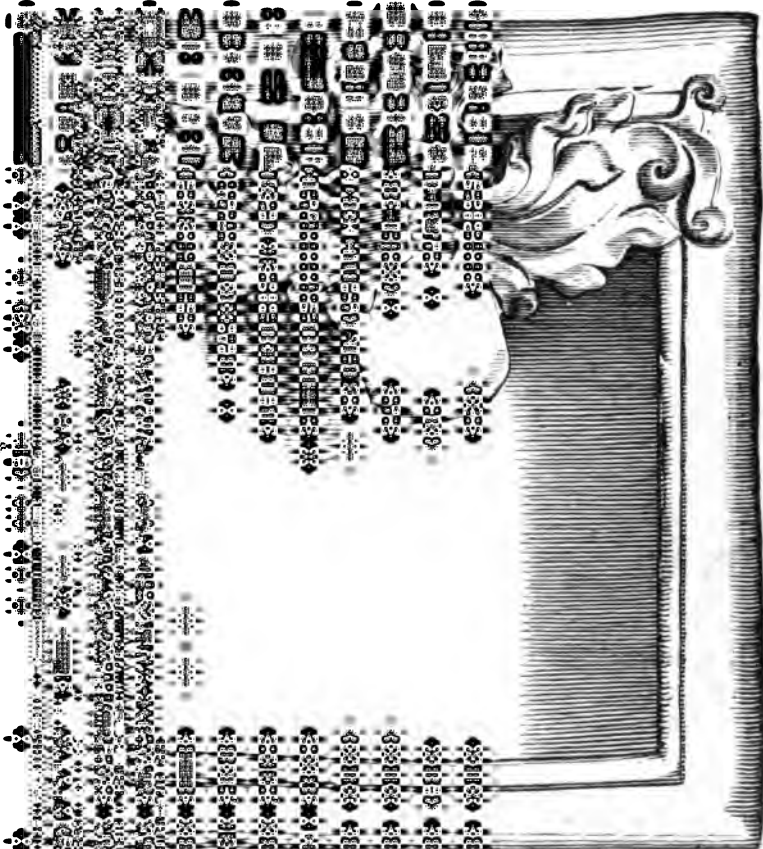
with rings of pearls to steady the effect. the result, in silver, is factory than the most ambitious embossing.

ian bowl on page 112, of work are used—the the vessel are beaten relief from within, and on the face, alternately ornament on a beaten punched diaper.

of the Venetian bowl 113, bulbous forms of a ind, which runs through al work of widely dif- and countries, are beaten back, and then chased This particular design for the clever way in alternate divisions are as to give variety within ntrast of surface, and proportion of plain reproduction of the on this page is on too to do justice to the pressing on the upper part rod alone shows admir- of embossed surface per- to its end.

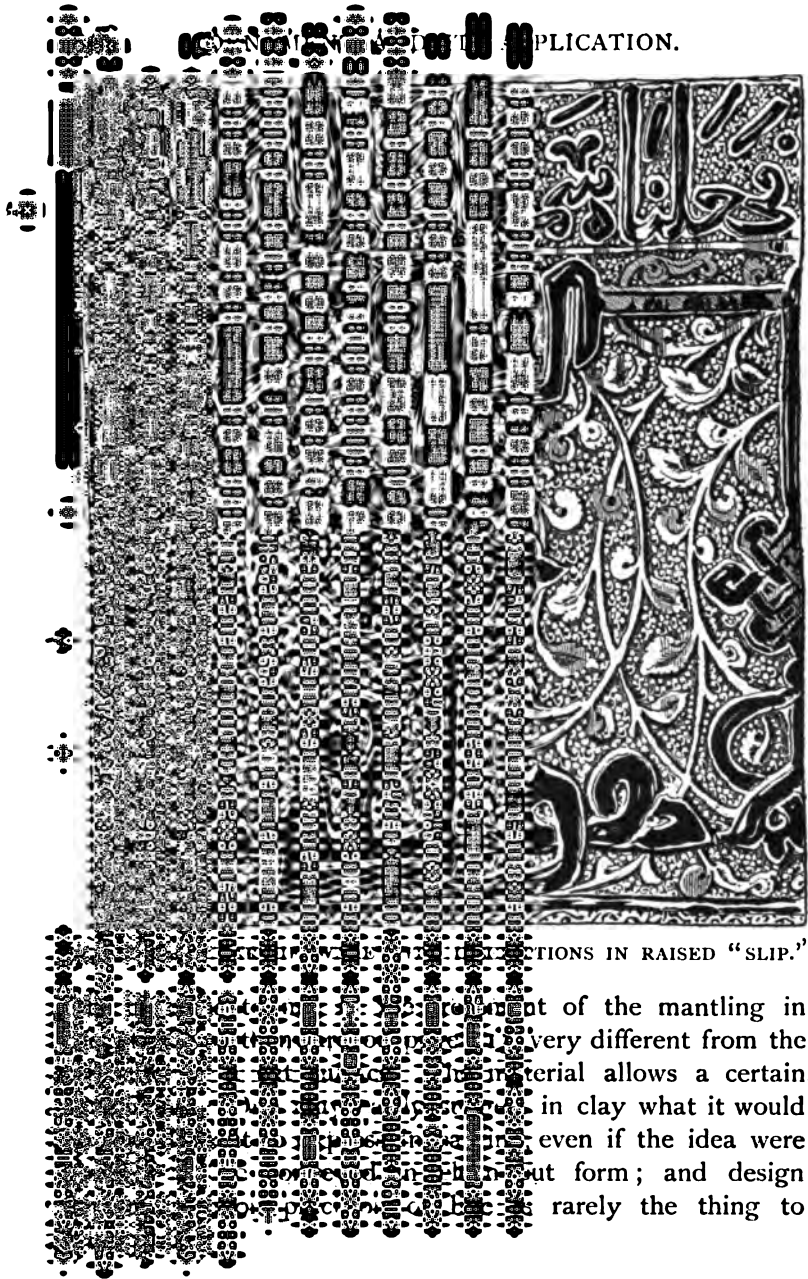
athetic embosser con- gn as bosses of various and shapes, connected ss bulbous shapes into though he may work

creatures, he never  
 g, whether in leather or  
 the effect of modelling,  
 ally in that, whilst the  
 om his material, the  
 the soft clay is to be



WARE.





# APPLICATION.

## DESIGNATIONS IN RAISED "SLIP."

ent of the mantling in  
 very different from the  
 erial allows a certain  
 in clay what it would  
 even if the idea were  
 ut form; and design  
 rarely the thing to

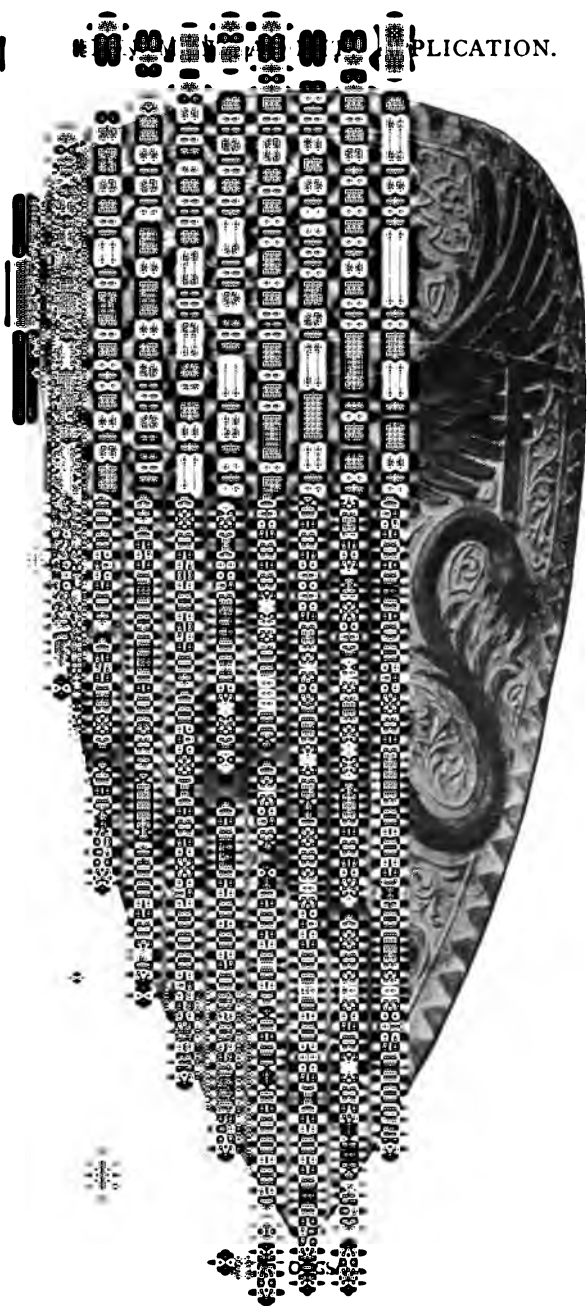


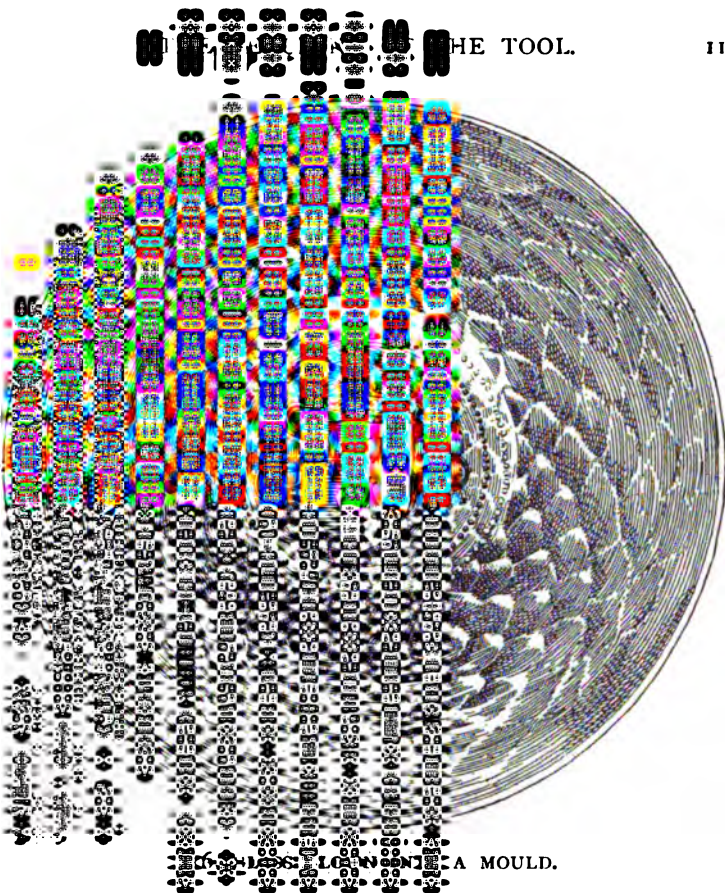
modelling clay, comes from the potter often gets poured out his creamy mass of his tiles (113, 173, 174) into its own shape—just the way it was

in a similar way of working is shown below, which would be the rather broken line of the modelling, is here justified as being gilded gesso. It is done by dropping on the brush. The artist, to enhance the brilliancy of the modelling, uses a very sketchy modelling.



PPLICATION.

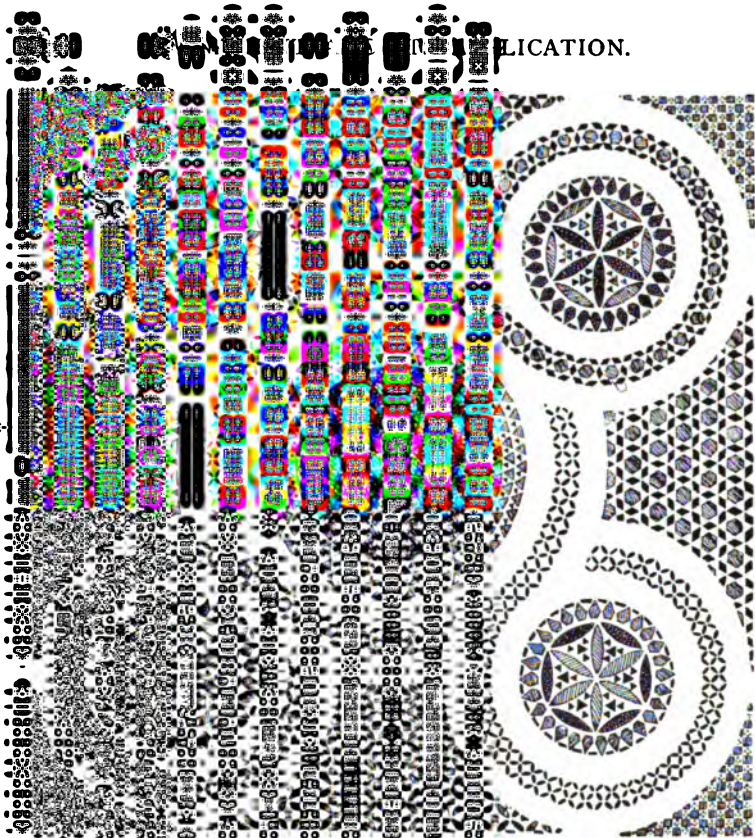




A MOULD.

er in the Italian shield method is employed to the diaper upon the ground charge is treated.

hard precision, regarding the ornament may be expressive the cut glass on page which the delicately blowing the cup into very sharp impression,



PLICATION.

UTILISATION OF WASTE.

each a quality, which, workmanship, ought not nor left out of account as promptly taken by what is known as Opus splendid use, not only fine, but of great slices they introduced as a quilt up of the smaller



a perfect focus to the  
the economic instinct  
for a waste product,



FLAY.

PLICATION.

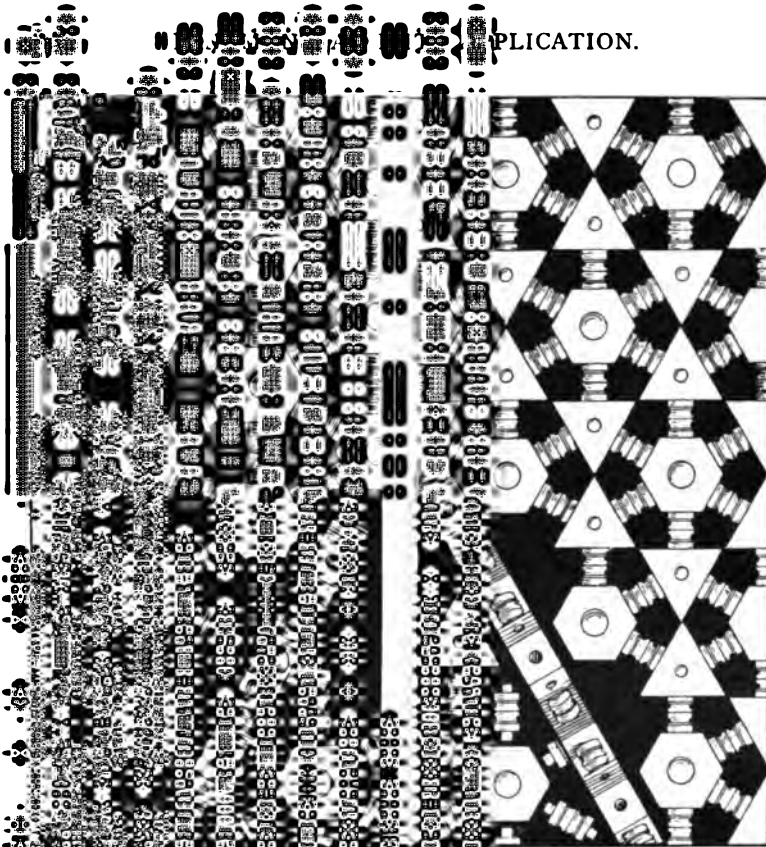


FIGURE 1. SPACE WORK.

...ht ever have been done.  
 ...thought of cutting up  
 ...to little bits, if he had  
 ...aps too small for bolder  
 ...by the effect he got out  
 ...s for cutting hard stone  
 ...to tempt the workman  
 ...its with anything like

geometric accuracy, we owe, also, the satisfactory effect of the old patchwork of white and colour, with its irregular veining of grey cement between—so absolutely unlike the clean-cut, close-fitting, modern work with which the ubiquitous restorer is fast replacing it.

The Arab or Byzantine workman, it may be said, and with truth, was never prone, as we are, to mechanical precision; but, then, our modern inclination in that direction is, in no slight degree, the result of our facilities. Having perfected mechanism, we become its willing slaves.

The geometric character of this marble pattern-work points to its Oriental origin; but, traced to its first cause, there can be no doubt that the unequal colour of the marble (no less than the ease with which triangular and other right-lined cubes could be shaped) encouraged the use of severe pattern. The danger inherent in purely geometric design is a tendency to be mechanically precise; and accidents of colour, sure to occur in marble, just counteract it.

There is a corresponding fitness between the hard forms of geometric mosaic (118) and the bright colours of the glass employed in it. The little facets of glass catch the light at all manner of angles; they glitter each according to its own bright will; and the shimmer of the surface, nowhere absolutely even, puts the possible contingency of harshness out of the question.

In wood inlay again, originally equally geometric in design, the same fitness between form and colour is to be observed, the same softening of hard forms by colour naturally uneven. Uncertainty of tint makes amends for certainty of shape, and gives an air of mystery to what might else appear mechanical.

It is plainly upon the lines familiar in the geometric mosaic of the East that the Arab lattices opposite are built; but would they ever have been put together just in that way but for the opportunity thereby offered of using up

little pieces of wood not without value in a land where timber was scarce?

In all applied art and at every stage of it the work in hand points out the treatment which is appropriate. It suggests of itself the degree as well as the kind of convention it is expedient to adopt. The artist has but to heed its prompting, and it will tell him what to do and when to stop doing it.



## VI. AGAINST THE GRAIN.

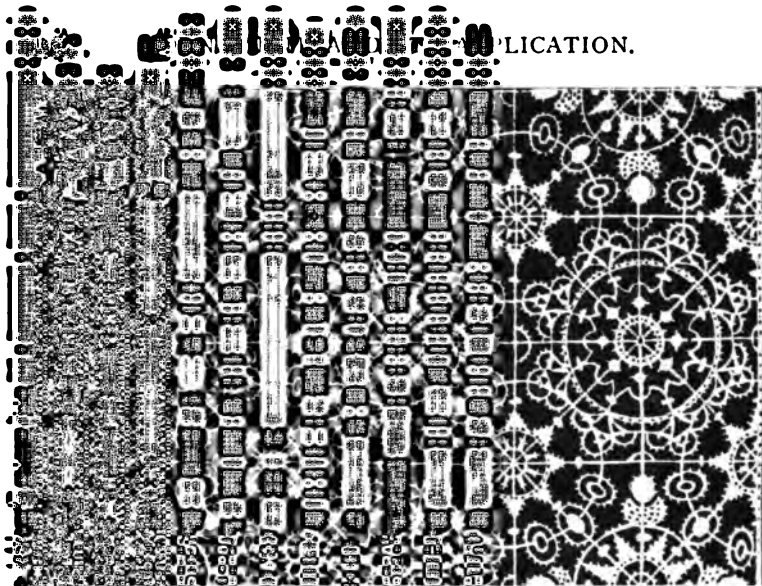
Style the result of fit treatment—Borrowed character—Simulation—Showing off—Obedience to conditions—Ornament not independent—Character lost in the process of mechanical manufacture, sacrificed to pictorial ideal—Finish to be aimed at, not smoothness—The mark of the tool—Affectation of rudeness—In touch with the times—The artist's and the manufacturer's point of view—Art not independent of science—The way it is done—Workmanlikeness.

STYLE rightly understood is the character which comes of accommodating design to its use and purpose, to the time and place to which it belongs.

International traffic, to say nothing of "World's Fairs," has gone far to wipe national character out of design. Mechanical appliances have done much to prevent characteristic treatment of material; but the fact remains that all such character gives interest to ornament. The most satisfactory ornament, in fact, is that which comes of designing and working according to our national and personal temperament indeed, but with the grain of the material; of treating it after its kind; of being in short equal to the occasion. Ornament is above all things opportune. The badge of all who profess it is submission. To indulge in carving so bossy that it might have been beaten up in metal, in modelling so crisp that it might have been cut with a chisel, in painting so mechanical it might have been printed, is not only rebellion, but rebellion to very little purpose.

Inconsistency reaches its crowning point in the deliberate affectation of a character peculiar to some other material or

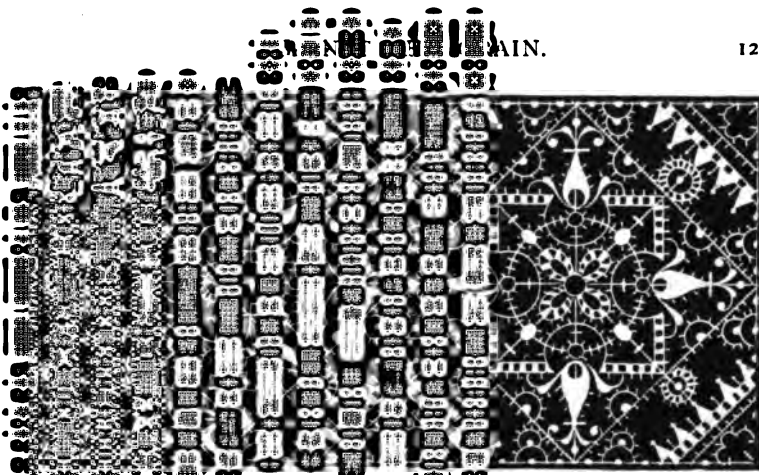
PLICATION.



SIGN—OLD ITALIAN.

ally not altogether, as is  
our own times. Late  
than reminiscent of the  
ethan woodwork affects  
tag jewellery.

esign characteristic of  
ifiable only when the  
e sees in it an appro-  
(ed) to his own method  
a form of bookbinder's  
so-called "Greek" lace  
he origin of the tooling  
Vinciolo cut in metal  
ould be more striking  
that, in the first place,  
of actual lace; and, in  
the borrowed form of  
rocess of tooling. The



ON "GREEK" LACE.

each pattern are easy to  
easy for the "finisher."  
well advised in adopting  
be, which he can turn

as it happens, from the  
in this case the actual  
on pottery, of all things.  
of bookbinder's tools:  
, to cover that part of  
and to scrape off the  
as to leave an inlaid  
ed, was of one substance

shown page 100, makes  
by embossing when he  
must have suggested them

be "gadrooning" of the  
it with the embossed  
ually embossing. The

PLICATION.



PATTERN STAMPED INTO  
LEATHER WITH SIMILAR  
TOOLS.

embossed forms from  
the rounded surfaces  
to his metallic lustre.  
It is called is perhaps  
imitation in a cheaper  
leather it is confessedly a  
question why one age should  
be so primarily done in leather,  
that the one will answer

The fact is that there  
was in the old lacquered  
work for imitation may be  
very to copy. From time  
quite so happy as when  
the effect of another,  
such as like agate, or bronze  
is still, with the Japanese,  
producing in the costliest  
substance of no intrinsic  
value of the very innocence  
of presentation that they en-  
joyed to boast—but only of their

When art was at its best,  
the better of simulation. If  
the veneer, or grisaille for

N.

eneer, or grisaille for them : the effect was renders in the present other idea of a wall-sk, lace, embroidery, at so long as it has

which give no chance and in every way of plity at least if not of less of fit ornament anlike design.

apart from the com-matter how far re-

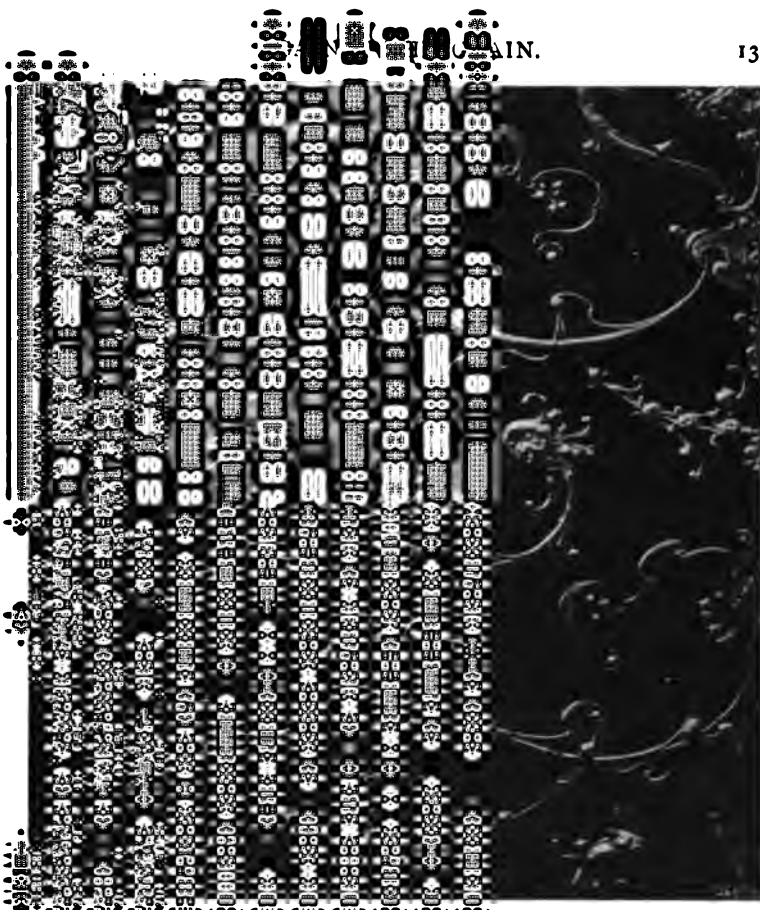


CLAY.

moved from the natural course of workmanship, a workman is led by a workmanlike instinct to do what is most unworkmanlike. Whatever is reputed to be beyond the scope of his particular art, that he is tempted to try and do; natural ambition it may be or foolish vanity; unhappily it leads him many a time astray. It is a besetting sin of the exceptionally clever workman to want to get more out of a method than it naturally gives, to think only that worth doing which will show off his skill. He will do it even at the cost of character. So it happens that we are asked to admire, for example, carving which might have been modelled, terra cotta which might just as well have been stone, cut leather which looks more like beaten bronze.

The wrong thing is done sometimes in such a masterly way as to compel admiration. It needs all the excuse of consummate accomplishment. High finish has its own charm. But if it wipes out all record of the way the work was done, the price paid for it may be more than it is worth.

The attraction of a *tour de force* to the worker is obvious: to any but himself it is more interesting than attractive. We ask ourselves was it worth doing? was it worth while forsaking safe and satisfactory lines for that? An artist should know where to stay his hand, and have the self-restraint to stay it. And, in ornament applied to any useful purpose at least, the point at which to stop is where the material tells you to desist. The "convention" which comes of obedience, not to tradition, but to the conditions of the case in hand, is always right. Often it is singularly satisfactory. We ask no more of basket-work than ingeniously plaited pattern (65); no more of joinery than well-proportioned panelling (126); no more of turning than the lathe will give (127). A spidery pattern in black on white is more to the purpose of a pavement (128) than the battle picture in coloured marble mosaic which ranks as a treasure of the Naples Museum. And reticence needs all the more to be insisted



MODERN.

sources of your means  
pull up. You may go  
the sort of art called  
those qualities of useful-  
excuse for art, excepting  
work of art justifies by  
it reigns supreme. . In  
in ornament and in

APPLICATION.

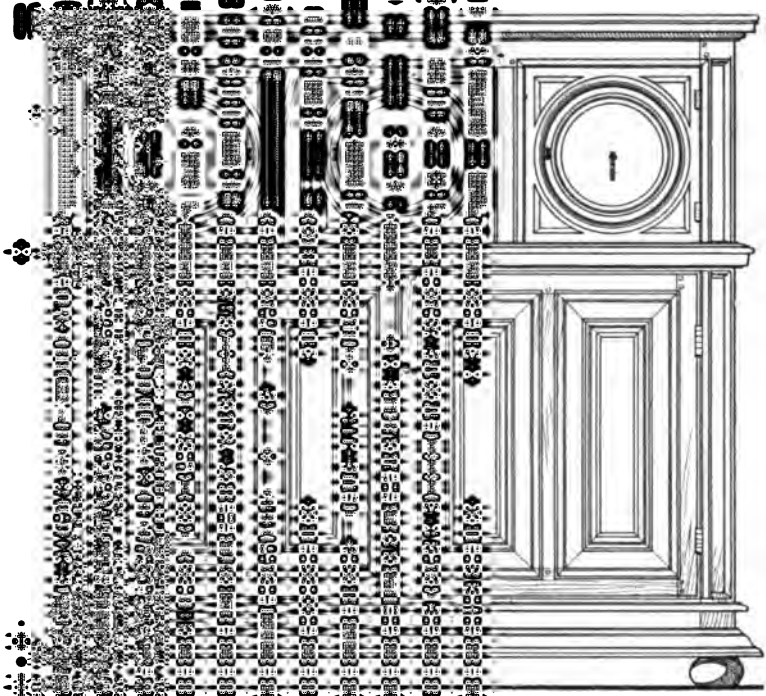
... is presumptuous—

... character which comes

... hardly be otherwise. In

... everything gets planed

... the ideal of execution



... CRY.

... self (no longer affected

... into dull monotony.

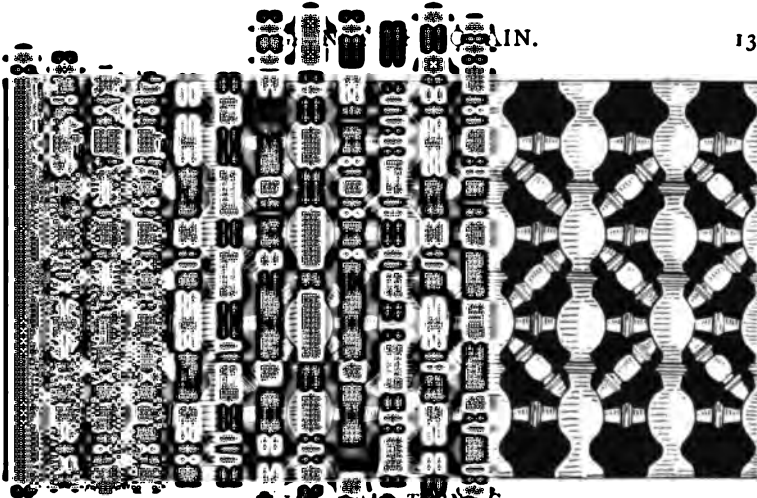
... together with our much-

... execution has helped

... prejudice men's minds

... of workmanship which





G.

fully finished. There is not to have come into times when art for the artist is too much for which, though it may be the designer is pledged, the workman.

effects more proper to of the loom for what, at a cost of labour not satisfactory the copy of a not gain by translation difference as there may, favour of the painting.

of the Cartoons of of it to be seen at

any a fifteenth-century of came to work for the produced more satisfi- st genius unconcerned

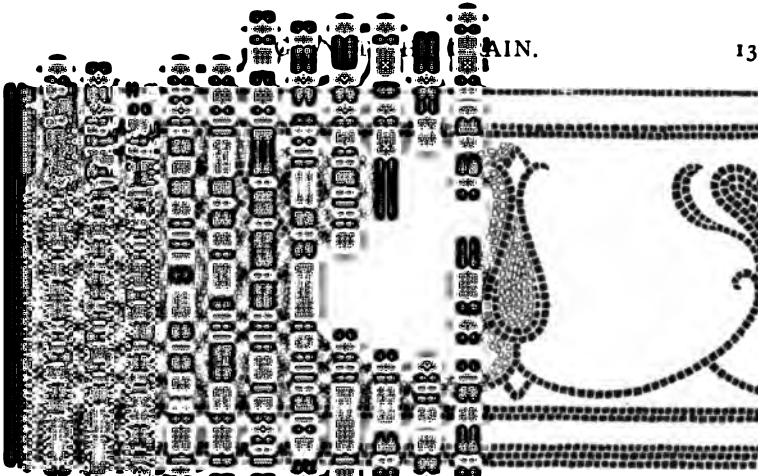
about its technique. Still there is a lesson for us, and some consolation in the success of the skilled craftsman where the great painter failed—for to make a design which in execution works out less satisfactorily than the drawing is to fall short of practical efficiency. It is not so easy as some seem to think for even a great artist to step down from his eminence and show the expert workman how to do it: all trades want learning. Another case in point is mosaic. Great painters have been enlisted in its service; but it is not the work of Titian or Tintoretto that we linger over in St Mark's. The archaic figures of the earlier mosaicists, severely silhouetted against their gold ground, give us infinitely more satisfaction.

The lesson of Ravenna and Palermo is that the satisfactory mosaics are the work of men accustomed to design in *tesseræ*. From the middle of the sixteenth century onwards tapestry weavers seem with one consent to have agreed to work against the threads, mosaic workers to design as though it were for paint—and not one of their works in these kinds will compete for an instant with more workmanlike design.

It is not then so entirely mechanism as—civilisation shall we call it? which smooths all character out of workmanship—until, if we want idiomatic expression in design, we must travel back to some remote period of craftsmanship.

Our modern appreciation of nature is the plea on which we depart from despised "convention." Artists have always loved and studied nature, even when they treated it so as to convey by their rendering that it was the doing of carver or modeller, weaver or needlewoman. Whatever the work it was removed by a touch of the tool not so much from nature perhaps—the instinct which directs such workmanlike modification is natural enough—but from the imitation of nature. Pray art, deliver us from that!

The workmanlike touch grows, unhappily, rarer; the note of individuality is less often struck. Workmanship tells less and less of the workman. He no longer confides in us, nor



ICEMENT PATTERN.

to gossip over his work. It is smoothness, tending, for the sake of refinement, making the workmanship, for crisp and clean minute detail, but alone smoothness is not enough. Push, chisel, hammer, no matter how good the workman who can do it, is not interesting. It is that which is artistically about the work. It is that which is the degree of roughness if it is freshness, individuality. It is the subtle and niggling touch which is to the popular prejudice the mark of rank workmanlikeness and the suspicion of Bohemianism. It is that, a thing to affect; it is in our reaction against it that we accentuate the mark of the workman. It is in itself the end of

ICATION.

mechanical production,  
 ive artist, has induced  
 to mediæval ways of  
 esire, intelligible as it  
 ould-be Goths have  
 adherents they might  
 racted to their side.



JAVANESE ORNAMENT.

the twentieth century  
 eenth. Whatever the  
 press is out of keeping  
 long been accustomed ;  
 to ask for something  
 is a pleasure to come,  
 d piece of ornament  
 artifice has simply  
 substance into the thick-  
 spirals (which remind

one of the metal worker), attached it to papier mâché, fretted away a part of the ground, and gilded the whole. There is something quite taking in its barbaric character, and perhaps a hint of something one might do; but it would be a foolish thing for us to go and do that.

In design and workmanship alike we must go on, or give up the game. Our choice happily does not lie between the methods of mediæval workmen following the lines of tradition and those of latter-day capitalists. We have yet to try what seems the obvious way out of the difficulty in which a sudden change of industrial conditions has landed us—the experiment, not of returning to the rude or leisurely manner of old days, but of devoting ourselves to the solution of the artistic and industrial problem of the moment. The artists really effective are those in touch with their times, who know themselves not to be independent of existing economic conditions, who are in no way hostile to science or resentful of mechanical appliances which, turned to right account, might be of service to them. It is not so much manufacture that is to blame for the existing state of things as the attitude of the manufacturer—and, let it be confessed, of the artist. The conditions of modern production are out of joint. Manufacturers know too little about methods of beautiful or artistic making, even if they realise that there is such a thing. Artists know too little about the *means* of modern manufacture, which, by their aid, might be put to much more artistic use than unaided commercial or mechanical instinct can possibly make of them.

If only artists and workmen knew as much as might easily be known as to what has in the past been done, and how it was done, and why it was done so, if they but realised what can nowadays be done, and under what conditions, they would not be far off finding for themselves ways which, without going against the irresistible current of modern industry, would meet the case of art. Artists who set their face against either mechanical or scientific invention, whether they oppose

it actively or merely stand aside, only widen the breach they are always deploring between art and industry. Their attitude is the result of ignorance, more or less wilful. None the less it is want of knowing which makes them so unpractical. A designer must know what there is to know about design, handicraft or manufacture, its past achievements and its present possibilities, before he can start fair. Not until he knows both sides of the question of industrial design (its many sides would perhaps be the more just expression) is he in a position to judge between one aspect of it and another ; his opinions are until then but prejudices.

It is because, unfortunately, artists so often look only at one side of it, and manufacturers only at the other—and they happen to be the two opposite sides—that they get on so badly together, and manufacture has become what it is. The attitude of artists is not always such as to command the respect of practical men. To praise the imperfections of mere accident as more beautiful than perfect workmanship, is not to show much real appreciation of design. Nevertheless the artist expert in one art, or in one subdivision of art, is curiously tolerant of imperfections in another, the technique of which is unfamiliar to him. He has been heard to say, when it was pointed out to him that what he was admiring was really only the result of careless or incompetent workmanship,—“So much the better!” and to expatiate at large upon the charms of the unexpected. But it is only in regard to crafts in which he is at most an amateur, that he gives vent to these unworkmanlike opinions. When it is a question of his own craft, he knows better than that.

The relation of science to art has never been very clearly defined. The one is in a sense the very opposite of the other, and the artistic temperament the antithesis to the scientific. But to a work of art there goes an amount of systematised knowledge which is nothing less than science—knowledge which is the necessary equipment for the successful pursuit

especially of an applied art. There is many a handicraft in which without definite scientific teaching the artist is at a disadvantage. What control can a potter have over his clays and glazes, or a cotton-printer over his dyes, without sufficient knowledge of chemistry? In truth such knowledge belongs to the very groundwork of design. And it might easily be taught, if artists were not so impatient of science, if men of science could see things more nearly from the artistic point of view. The difficulty is in imparting the necessary information in a way that does not revolt on the one hand the artistic, on the other the scientific spirit.

We talk of art teaching! Artists know that it is not art which can be taught, but only the things that go to its successful pursuit—the way to use eyes, hands, and brains, the control of such artistic faculty as may be born in a man. What training does, and teaching should do, is to make good workmen. Out of workmanlikeness art is most likely to develop itself. It is the source, too, of all a workman's satisfaction in doing, and in the doing of others. To him at least there is unfailing interest in the way a thing is done, in its character as well as its beauty. He looks for evidence of that, and delights to recognise behind the work a workman with whom to claim fellowship. It is not alone that he likes to see how some one has solved difficulties with which he has had in his time to deal, or taken advantage of an accident which occurred to him also, and ended possibly in disappointment; he has a thrill of purest satisfaction in perceiving how some one years ago and far away felt as he himself feels about his art, saw nature in the same light, accepted the same restrictions, and seized opportunities in the same way. Work thus sympathetic to him is a sort of approbation in advance of his own practice—the approbation, too, of a workman in whom he recognises a master. That warms his heart more than all praise.

## VII. WHERE TO STOP.

Taste and liking—Stopping points suggested by material and process : Ex. pottery—What can be done on the wheel, and with various kinds of clay—The quality which comes of throwing clay—The very different quality which comes of blowing glass—Coated clay—Accident turned to account : Ex. crackle porcelain and crystalline glaze—Devices growing out of the nature of clay and the way it is used—Scratching through an outer coat of clay to the different coloured body—Modelling a surface to show variety in transparent glaze—Decorating clay with liquid clay or slip—Decorating glass with molten glass (prunts, &c.)—Pâte sur pâte—Pottery painting and the potter's palette—The ordeal of fire.

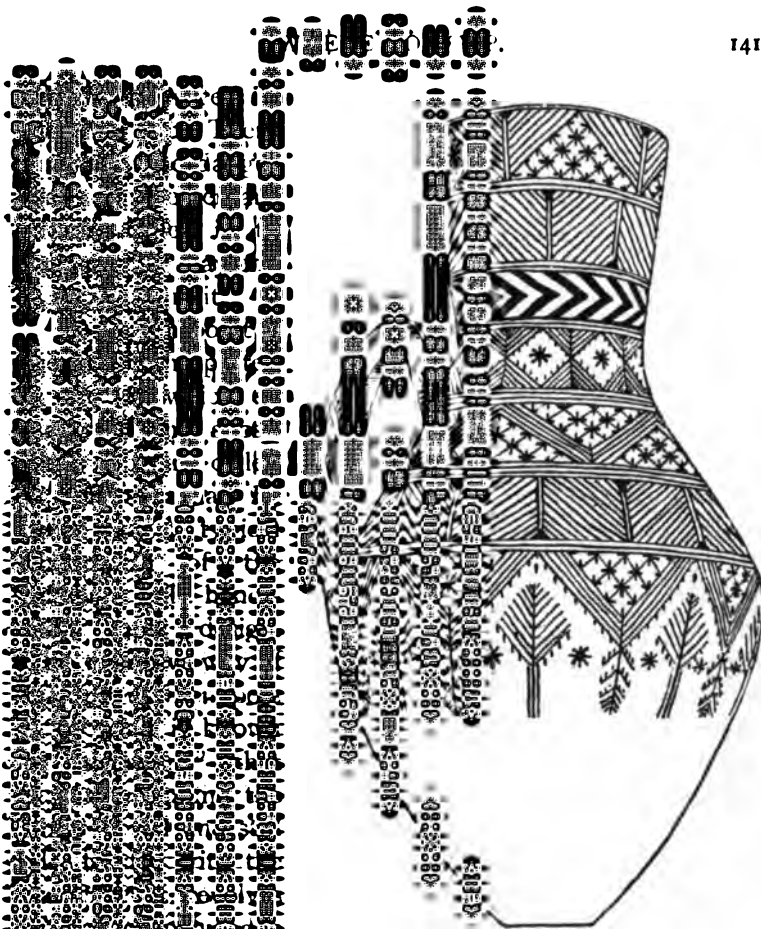
THERE is no more common fault in ornament than the endeavour to go too far. Artists want to do more than the conditions demand, more than they justify. In determining the limits of decoration we have to take account of the personality of the artist. It is not a question of taste only, but to some extent also of liking. One man may like more enrichment than another and yet be no less surely controlled by a fine sense of restraint.

Nor, were it otherwise, is it of any use attempting to lay down rules to be upset by every change in ever-changing conditions.

The one sure and constant rule is that, with regard at least to common things about us, use and handiness mark the limits of fit ornament. And, just as the thing itself, the material it is made of, and the manner of its making, show the way to appropriate design, so they may be said to warn the artist when and where to stay his hand.

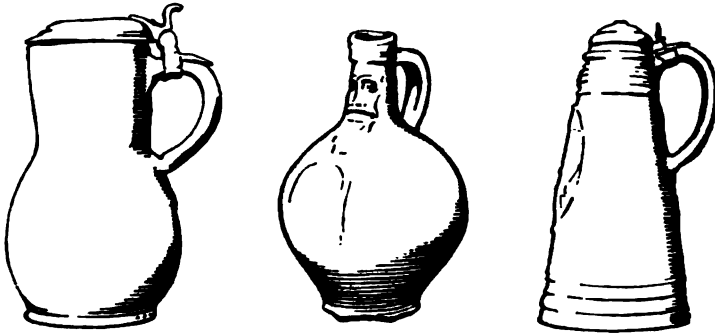
A convenient stopping point occurs naturally where





NATIVE EARTHENWARE.

simple means so directly watch him at his work success can be necessary. to draw up and hollow clay revolving in front of beautiful shapes, gliding into the other. Seeing



131. RUDELY THROWN GERMAN STONEWARE SHAPES.

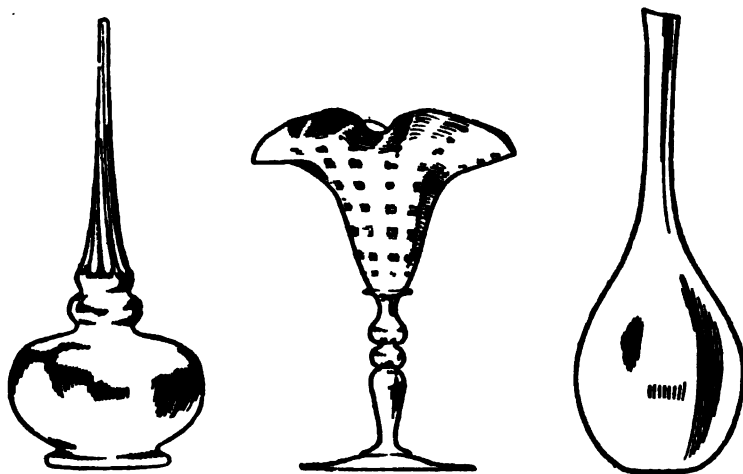
the familiar and typical pottery forms grow again so naturally under his fingers, you realise how it happens that ugly forms are rare in primitive pottery (130). It is plain that the ugliest pot ever made on the wheel must have passed in the making through more than one stage of beautiful form—lost because the workman, sitting over his work, is not in the best possible position for judging when his forms are perfect, and, as likely as not, before he is aware of what he has done, it is undone again.

The wheel, then, gives beautiful shapes typical in their



132. REFINED CHINESE PORCELAIN SHAPES.

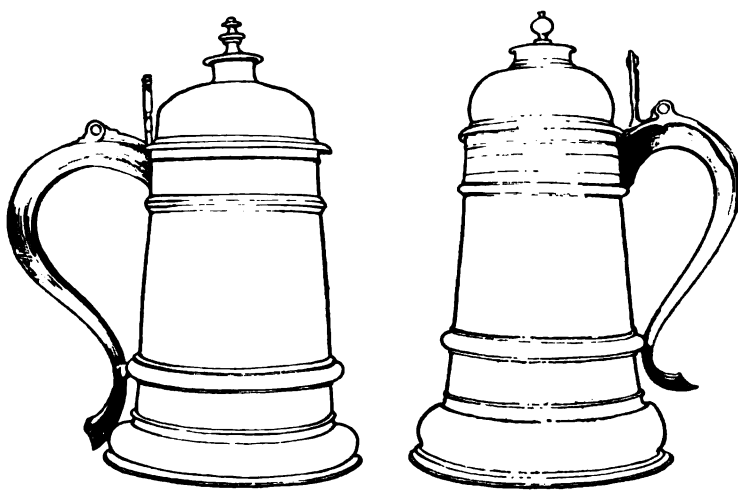
soft gradation of the action of the hand in shaping them. Why call in an after process to harden them? There may be a sameness in thrown shapes; but is there no monotony in the forms arrived at by more mechanical devices? The fact is that for very many purposes the wheel gives, and gives naturally, all the variety and beauty of form that artist need desire. And if potters were in the habit of depending upon it, they would find means of using it to yet further purpose. Reticent but effective use may, for example, be



133. BLOWN GLASS SHAPES.

made of modelling tools to give, if necessary, graduations of form less blunt than the finger tips alone are bound to give.

The charm of thrown shapes ought not, however, to blind us to the limitations of throwing. The consistency necessary to the manipulation of the plastic lump will not allow (though something will depend upon the quality of the clay itself) the throwing of shapes such as we find in the old Greek vases. They are the result of an after-process akin to turning. But their refinement is gained at the loss



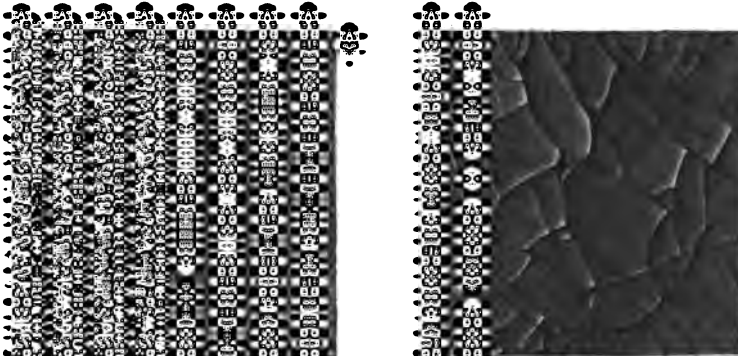
134. SIMPLE METAL SHAPES.

of a quality more characteristic of potting. Mechanical trimming in the half-dry state of the clay effaces what was done whilst it was amenably moist to the hand—and that so effectually that one is inclined to ask whether, if in the end a vase is to be shaved all over on the lathe, there is artistically any reason for throwing it at all, and the thing might not just as well be made mechanically from the first. Refinement of form may or may not be worth the sacrifice of the plastic quality of clay. The important thing is that we should realise the cost of what we get, and face it.

The too eager advocates of throwing forget, if ever they knew it, that the process is not equally applicable to all kinds of clay. An expert potter throws, turns, presses, or casts his vessel, partly according to the kind of shape he wants to get, and very much according to the kind of clay he has to deal with.

The effect of finishing processes generally is to undo something already done. The worst use to which they can

to wipe out idiomatic away all evidence of the hand of carver. The character belonging to a quality peculiar to the firmness of form. The pot glass-blowing but accordingly, and his adopted it as his medium within its limits. Why beautiful forms the wet British stoneware (131) of a stiff body, the because they belong to either the distinguish- less of glass (133) or produced in earthenware not as potters, but as our admiration; we when vessels we treasure exclusively cheap imitations are buried with the dead.



AND "CRACKLED."



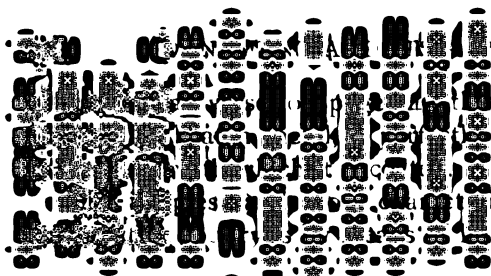
If a man can gain to make tolerably sure by he should thus play here, a partner in his

by scratching through the darker body of the our the potter stumbles, a means of decoration ing to the man who had our different from that

ar gives of itself occa- sses in which it will lie from which it will flow the melon-like modelling

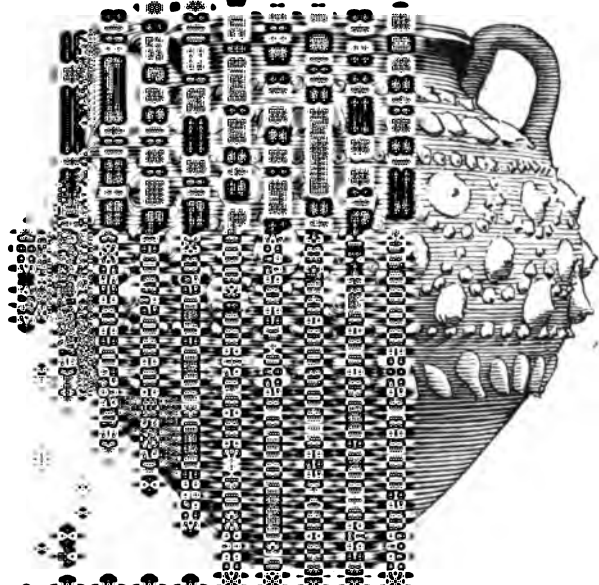


DETAIL OF TURKISH  
"LIP" DECORATION.

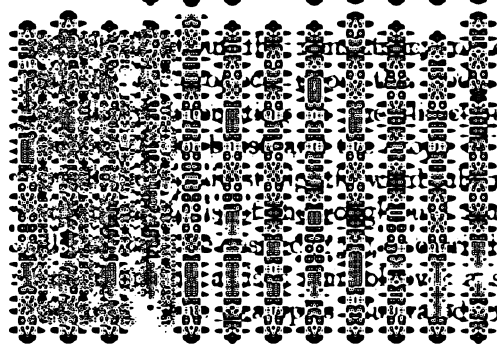


PLICATION.

ough not perhaps unin-  
adapted to give value  
stic means of raising  
lid clay, or slip as it is



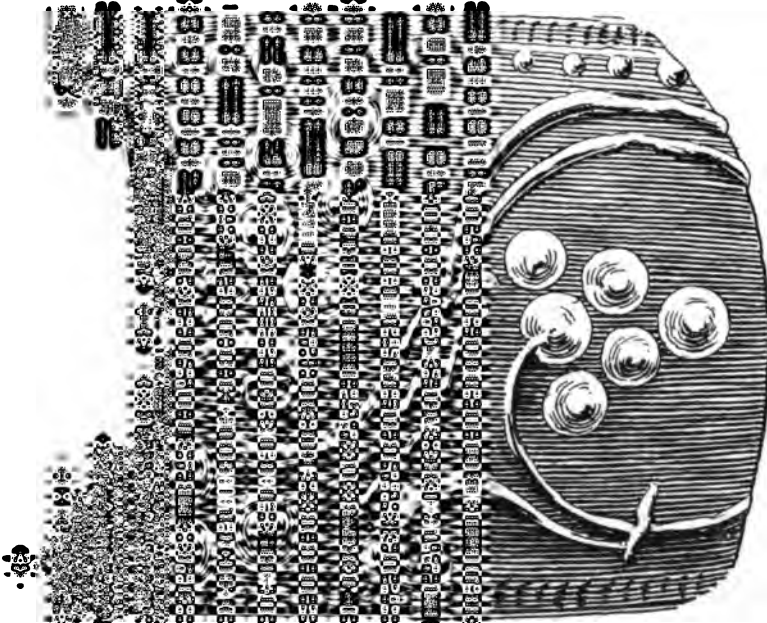
IN HIGH RELIEF.



cream, which may be  
There is something  
se of slip, where the  
the liquid clay are left  
no matter whether the  
ady kind which is often  
to a point at which we  
seemingly very limited  
137-140) show progres-



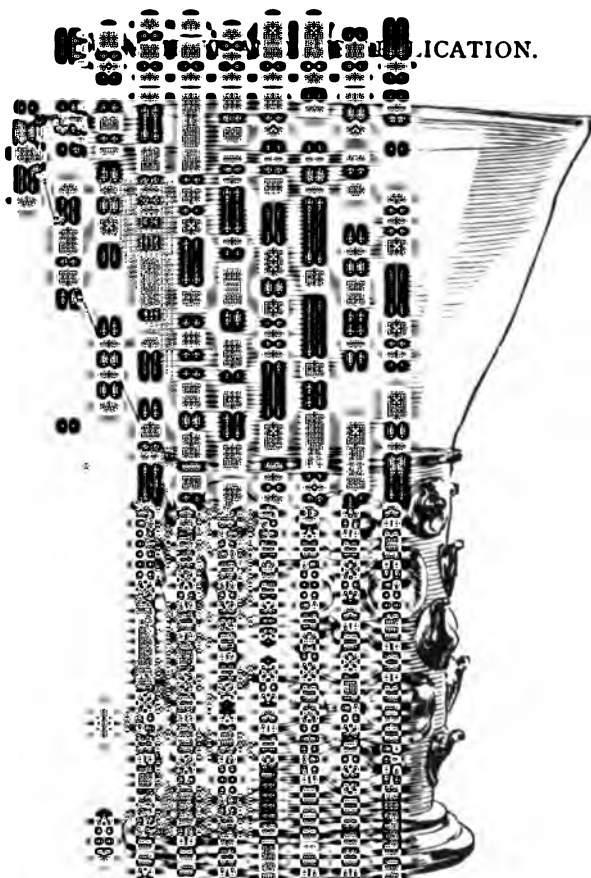
over the liquid clay—  
ally slip.  
poration and the “prunts”  
ing to be passed over.  
n inspired by the other.  
other there can be no



DELICATELY MODELLED.

so nearly on the lines  
in the direction of his  
other in glass upon  
characteristic form seems to  
of working. The very  
comes almost as naturally  
the surface when the clay

PLICATION.



"PRUNTS."

A rod of adhesive glass softening of the prunts, the oven, and melting effect of comparatively the ground.

The point is that the relief so interfere, as modelling itself it enriches, or to resembles the similarly

in metal. Ornament  
liquid with a brush, is  
in relief or so detached  
excrecence upon it.  
the process known as  
olon is a master. It is  
the china clay is of the  
ty to give upon a dark



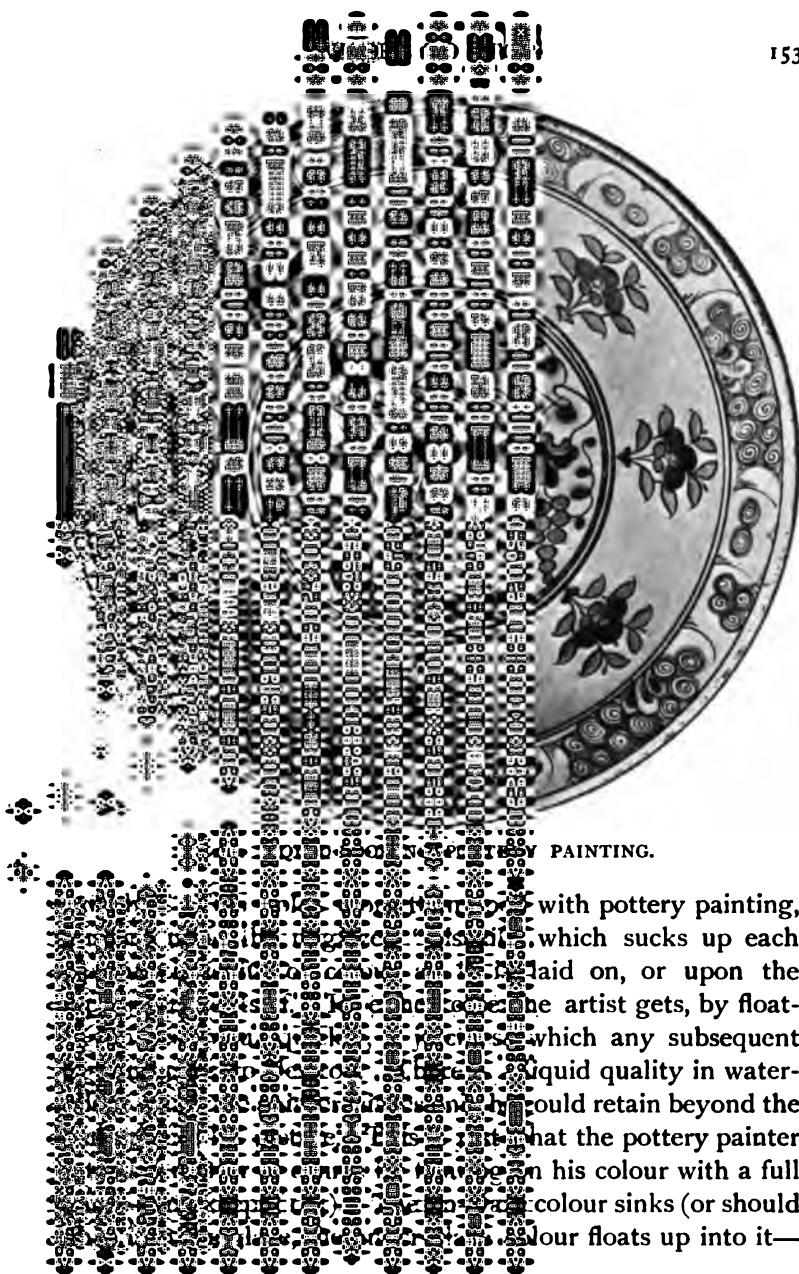
IN THE FIRE.

ICATION.

gradation. Mr Solon  
ter to the point where  
the clay keeps him  
exceptional kind, the  
s, is a kind of luxury  
the requisite mastery  
generally applicable  
us execution. "If it  
e well it were done



BY M. L. SOLON.



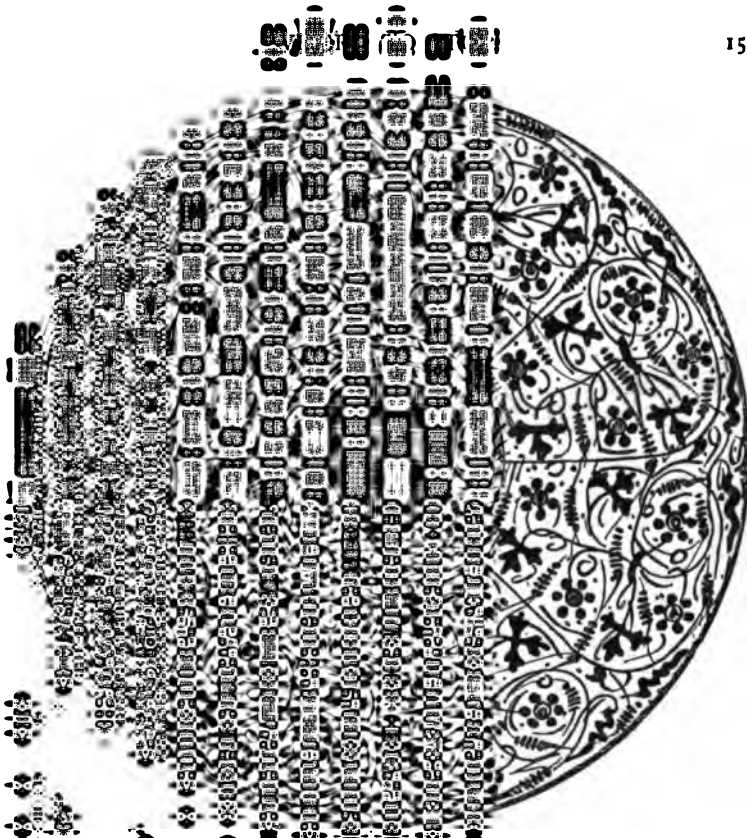
POTTERY PAINTING.

with pottery painting, which sucks up each laid on, or upon the the artist gets, by float- which any subsequent liquid quality in water- could retain beyond the hat the pottery painter n his colour with a full colour sinks (or should our floats up into it—

and is held there in suspension—hence the quality of “blue and white,” cobalt being the colour most sure to spread in this way, so that you see into it. Could anything be more ill advised than to give up this advantage inherent in the medium used? And yet, instead of securing a superlative result, easily within reach, European china painters persist in fidgeting and stippling with the brush, dabbing the colour with cotton wool, or laying on coat after coat until there is no trace of transparency in the triumphant evenness of colour. You will find sometimes a piece of old Worcester in which the blue ground is extraordinarily fine (there is one in the Jones Collection). Closer inquiry goes to show that it is only because the painter had not quite succeeded in his attempt to obliterate the natural transparency it should have been his first care to preserve.

There was reason for the reservation (above) as to on-glaze colour. It is only under the happiest conditions that it sinks into the glaze. More commonly it lies upon the surface, glossy indeed, but without the transparency of under-glaze colour. Why then resort to it? The only reason an expert pot painter has for so doing is to increase his palette—the fierce fire necessary to fuse the glaze burning away many of the colours he would like to use—and he has not the reticence to stop at the point suggested by the fire. Without denying an artist's right to use the means which give him what he wants, it may be remarked that the secret of ancient triumph is commonly in the restricted means of the workman, which compel him to simplicity; and that the failures of modern times are as commonly to be accounted for by the multitude of facilities, leading astray from it.

Where is the piece of Sévres or Dresden china to compare with a fine bit of Nankin blue and white porcelain? And so in earthenware the glory is all with Rhodian faience (144), Italian majolica, and Hispano-Moresque lustre (145), in which even when the painting was on the glaze, it was restricted



RY PAINTING.

auties of colour and  
 he crucible, are worth  
 painting of our Euro-  
 glaze pictures were at  
 marvels of skill but  
 painter got what he  
 got ; for his work falls  
 ve and pictorial effect.  
 e the qualities inherent  
 encaustic, or whatever

it may be)—which he ought not to adopt without first asking himself whether it is the one fit for his purpose. Having adopted it let him respect it, and regulate his aim according to his appliances. Let the pottery painter think out a scheme of colour his palette will allow him to realise. The oxides at his service will deprive him of possible indulgence in natural effects, but will lead him in the main to results more perfect in their decorative way than he could ever get by disregarding the nature of vitreous colour, in no case independent of the uncertain action of the fire upon it. That alone should be enough to keep him from entertaining the idea of colour depending upon precisely accurate tones or tints. The one thing certain about colour that has to pass through the fire is its uncertainty in the kiln. Pity as we may the sorrows of the poor pot-painter whose ambition is all in opposition to his craft, we cannot hold him blameless for his misfortunes: his plain remedy is to abandon a medium for which he has no sympathy, and to adopt one in which he can express himself, if not with ease, without for ever breaking his heart over it.



(Continued).

ests filling in, *i.e.*, inlay—

—Outlines of cement in

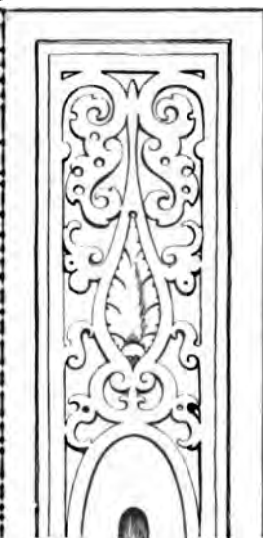
liqué embroidery—Smith's

ament beaten into swages

and hammered plates—

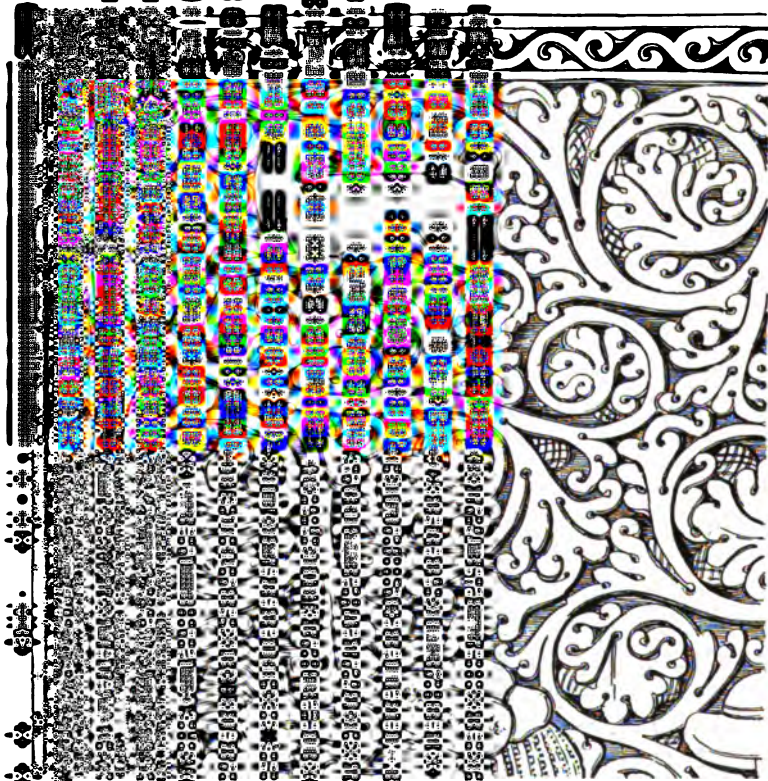
of how material or

age by stage, from one



146. WOOD CARVING  
LITTLE MORE THAN  
"GROUNDED OUT."

PLICATION.

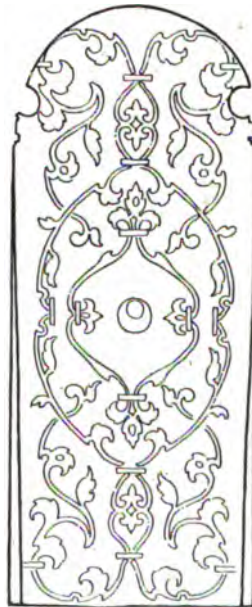


WITH COLOURED MASTIC.

and its background. The inlay is made of the finest material, and the pattern is so arranged that the inlay is not only a beautiful pattern in itself, but also serves to protect the surface of the chest. The inlay is made of a material which is not only beautiful, but also serves to protect the surface of the chest. The inlay is made of a material which is not only beautiful, but also serves to protect the surface of the chest. The inlay is made of a material which is not only beautiful, but also serves to protect the surface of the chest.

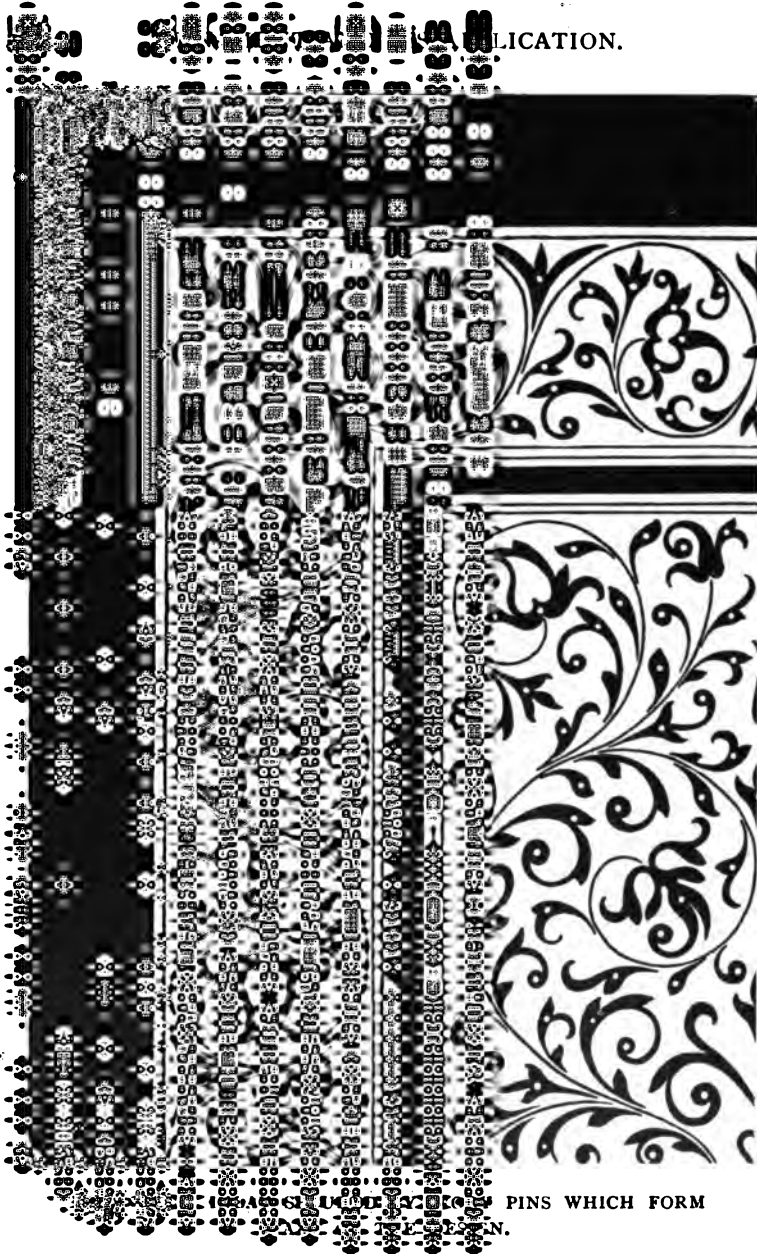
was thought advisable should not hold, and the make use of the pins is pattern (149). They may to a golden brown more plainly than in the uses the use of the little which they give to the

clearly it is convenient affects him, of course, to is not often necessary to ous leads to the intro- the effect of which is



OF COMPLETE PANEL.

PUBLICATION.



PINS WHICH FORM

N.





AND ENGRAVED.

d of a more open grain.  
 an artist makes good  
 is a danger of carrying  
 development occur in  
 rounding out of slabs  
 of different colours, as

# PLICATION.

uomo at Florence (151).  
engraved or grounded out  
its value also in soft-  
white marble—as in the  
nt of the cathedral at  
subjects enclosed by such  
e from that to the later  
avement), who not only



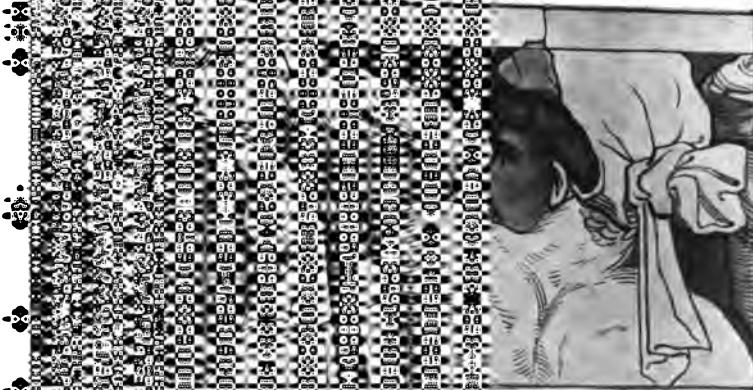
MADE INTO WHITE.

modelling to his figures  
of grey marble, as may  
striking example of what  
pavement. Analogous  
rble inlay is the stitched  
aplique embroidery. The  
at that point (154). In  
is usually masked by  
old thread. In appliqué

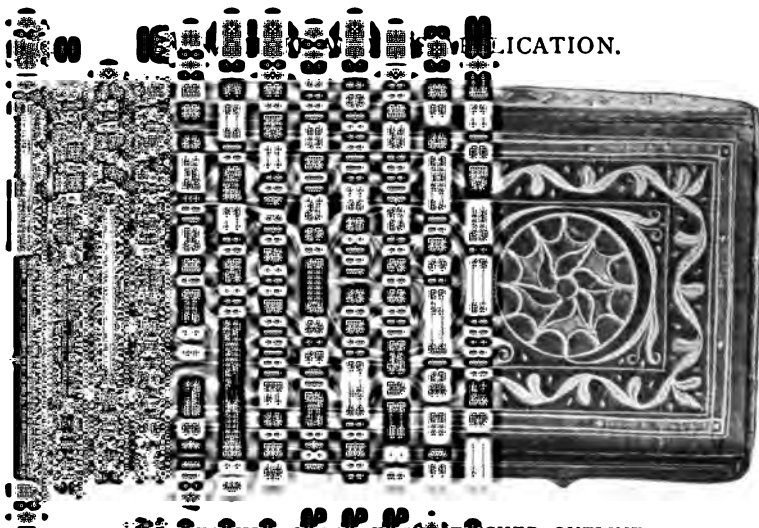


DETAIL FILLED IN WITH

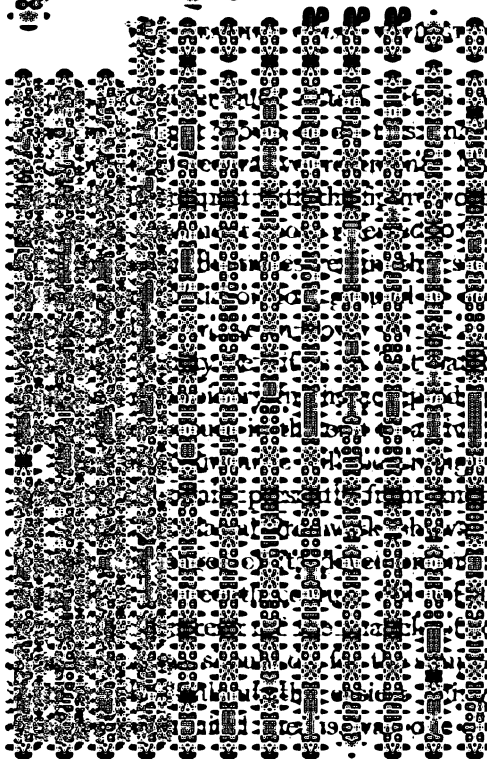
outline becomes (like the cement in marble inlay) of the silk, to give the pery, the feathering of



OF LIGHT AND SHADE.



PLICATION.



CHED OUTLINE.

possible, as Mr and Mrs  
 to keep well within  
 Dawson's design com-  
 of the earlier period in  
 This particular piece  
 in onlay. The design  
 coloured silk ; figure and  
 foundation of linen or  
 work, a stage beyond  
 ense, but one at which

as we shall approach  
 her side. The design  
 plainly enough in its  
 The architect of the  
 protect the windows of  
 his church with straight  
 reason that a straight  
 to make in iron by  
 the most difficult for



pP.

ively easy to him, and a  
 rods into spiral scrolls;  
 to his heart's content—  
 n not much more than



D MRS R. A. DAWSON.

ICATION.

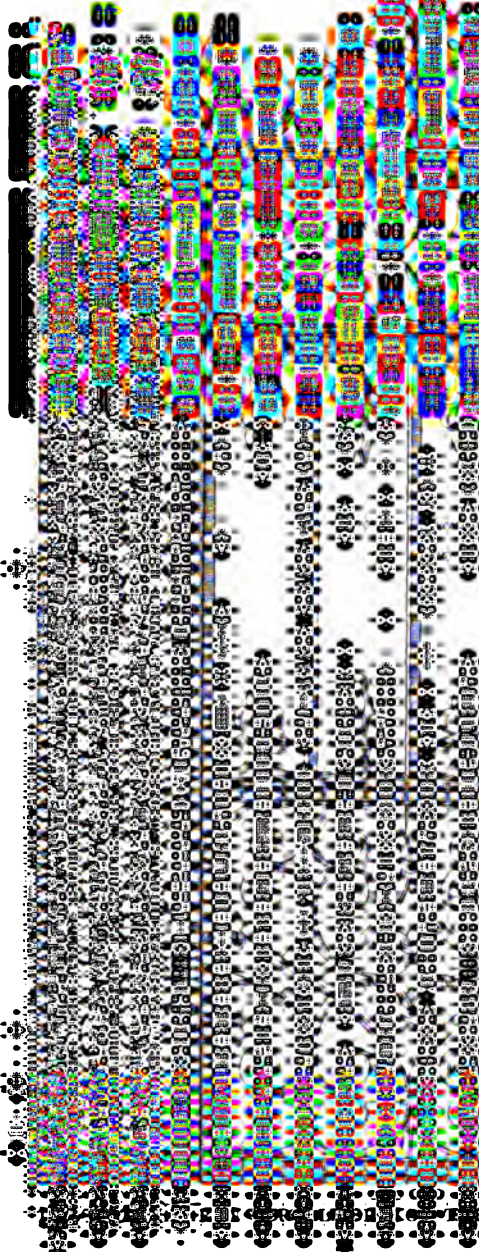


THIRTEENTH CENTURY.

is in the French grille  
 of growth. But he  
 out the ends of his  
 hammering the red-hot  
 the technical term for  
 an intaglio to give an  
 into leaves, berries, or



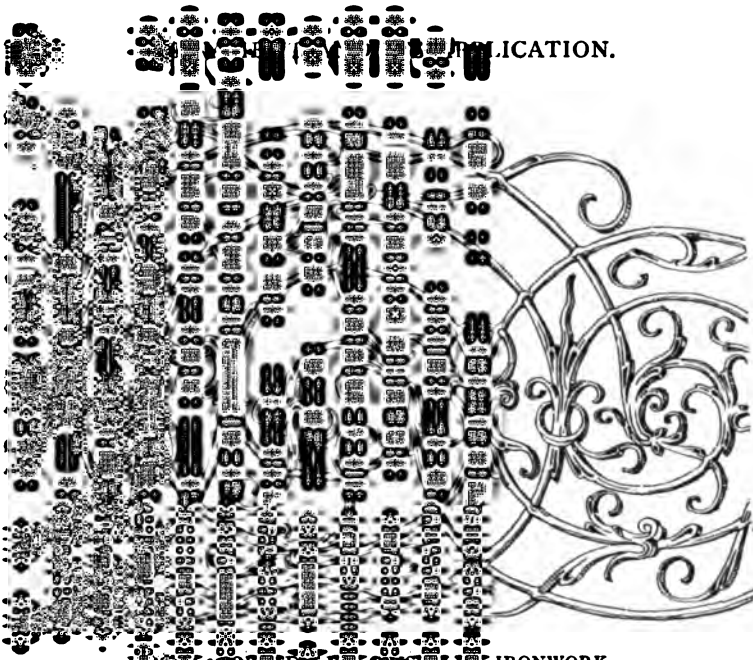
IN "SWAGES."



SEVENTEENTH CENTURY.



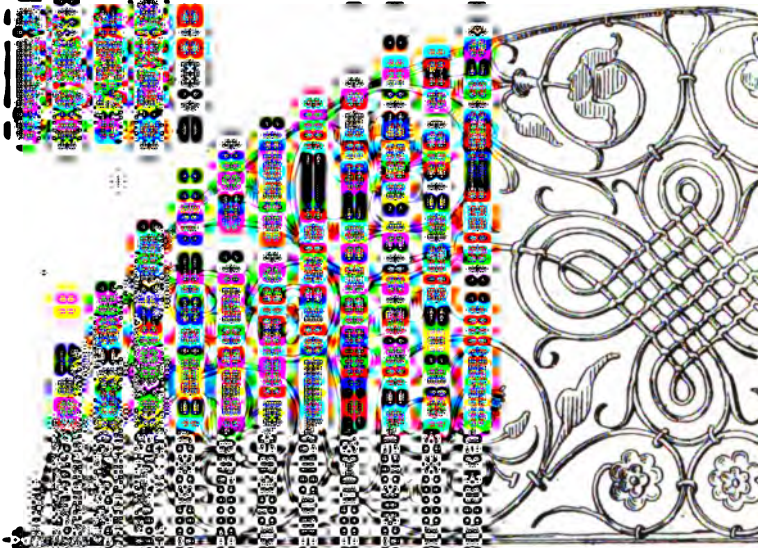
# PLICATION.



IRONWORK.

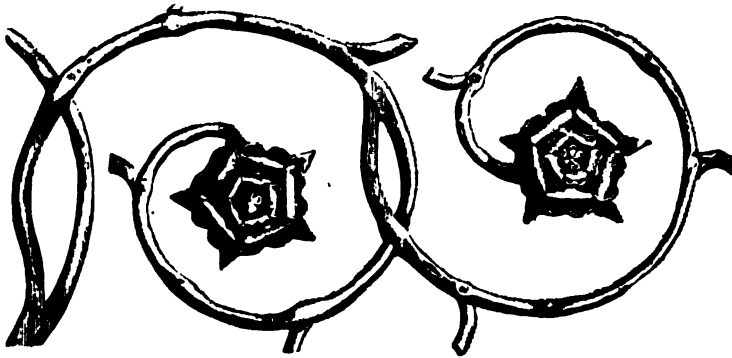
There was never much  
 giving anything like the  
 strips; but the smith  
 punch little circular  
 thus giving the profile  
 could notch the sides of  
 (see at Palermo) to give

what was said above,  
 forms of ornament quite  
 or national conditions,  
 which century the Italian  
 principle of four or five  
 shown on page 167, are  
 thinks more of grace-  
 that is of his time and



employ in his own way welded together or tied case the forms of the thirteenth or the seventh of the forge. Foliation comparatively flowing character, but no longer good step forward is to An interesting feature variation of the stems, by ened. They are some- ove, closely matted to- not so simple a matter as outcome of the way of a difficulty. The bar ple up of a number of ch successive threading. long iron bar could not

be kept at a temperature which would enable it to be drawn at once, like a thread, through half-a-dozen eyes. The detail of a Nuremburg scroll marks yet another process of workmanship, the welding on of leaves and other features cut out of sheet iron (as may be seen most plainly in the flowers) and modelled with the hammer. The portion of a hinge below shows in the flowers no less than three of these hammered plates fastened together with a central five-petalled rivet. In

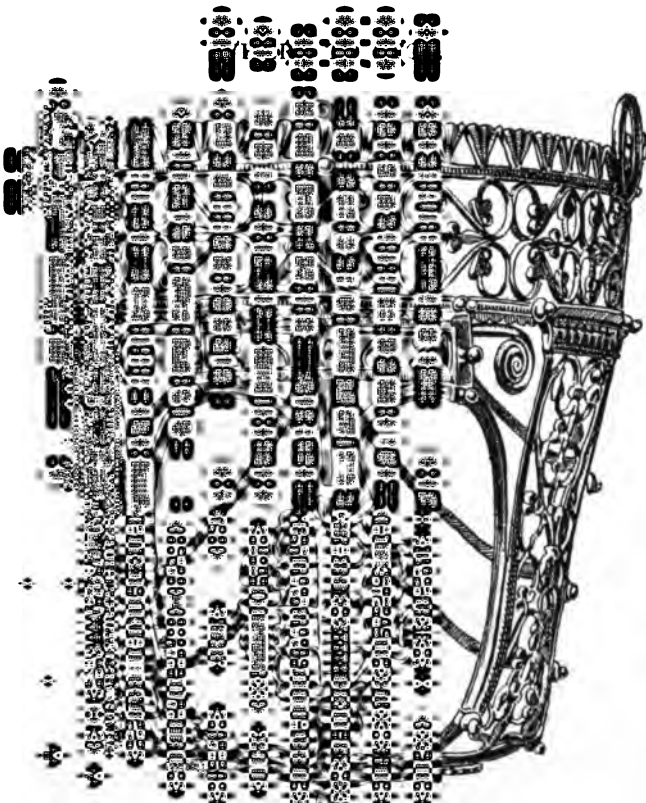


161. FLOWERS BUILT UP OF SHAPED AND EMBOSSED PLATES OF IRON.

late Gothic work conventional leafage cut in this way out of flat iron was curled up into the most luxuriantly florid and at times uncomfortably bristling ornament.

The severe and well-knit ornament in the horse muzzle opposite tells of quite another procedure, the chiselling of cold iron or steel—armourer's, no longer blacksmith's work—a process which does not invite excess. The forms are in some respects reminiscent of hammering; but the more they are examined the more evident it is that they are produced by piercing—fretted (see Chapter XI.) out of the solid, and engraved on the surface.

A smith who has it in him to strike out in a direction of his own will always put his mark upon his work. It is so



were formed. The  
 of some one man's  
 work, it bears also  
 years, and pincers, each  
 when the smith gives  
 style of his design tells

## IX. MORE THAN ENOUGH.

Aboriginal fidgetting gives rise to pictorial art and ornamental, to the scratching of the caveman and the notching of the South Sea islander—Profusion of savage and of oriental ornament—More sparing use of modern Western ornament—Plain surfaces in contrast to enrichment—Strapwork, Oriental, French Renaissance, Gothic, Byzantine—Cartouche work—Reticent enrichment.

THE very need of ornament arises out of a certain innate discontent with plain smooth surfaces—out of the natural irritability of man, who cannot, it seems, keep his hands, let us not say from “picking and stealing,” but from fidgetting with something.

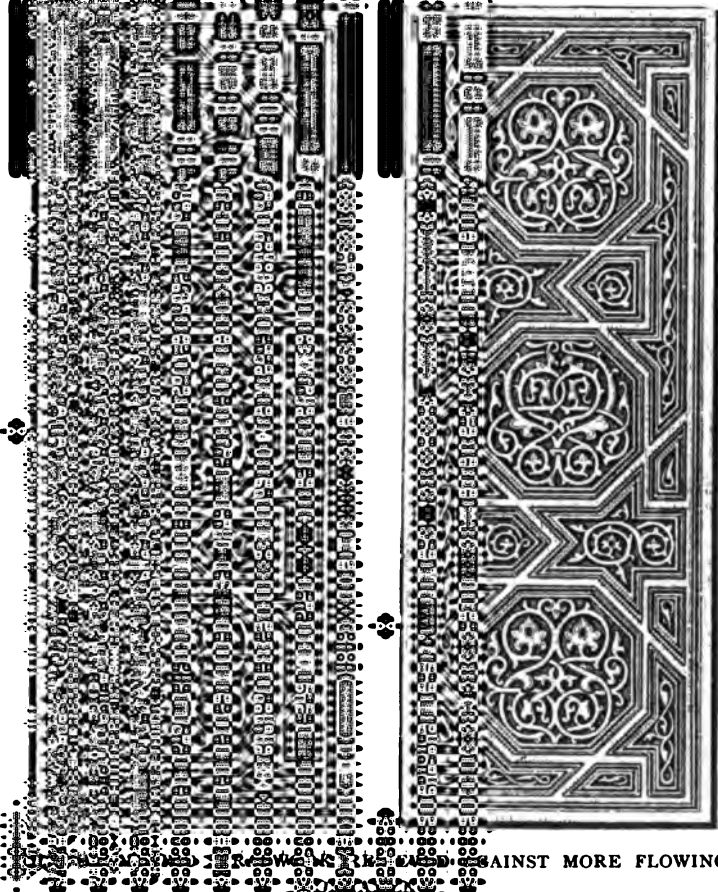
The artist belongs by temperament to the irritable race of poets. But give any “human boy” a knife and he will begin to notch something, give him a sharp-pointed instrument and he will scratch the nearest smooth surface with it.

No wonder, then, that mankind did the same, that the caveman scratched the bones strewn about his haunt, that the South Sea savage notched the handle of his axe. As it happens, the aboriginal forms of fidgetting hint at the two directions in which artistic ingenuity has since developed itself; the caveman scratched the likeness of a mammoth or some other living thing, the islander evolved by notching forms of ornament not to us at all events suggesting life or nature. It is with this more ornamental development of design that we have to do. Pictorial art is not our story. The leisure of the savage accounts for the profusion of his



and fighting he had  
whittling away at the  
n to knock some one

been discovered that  
g, a similar profusion  
But in proportion

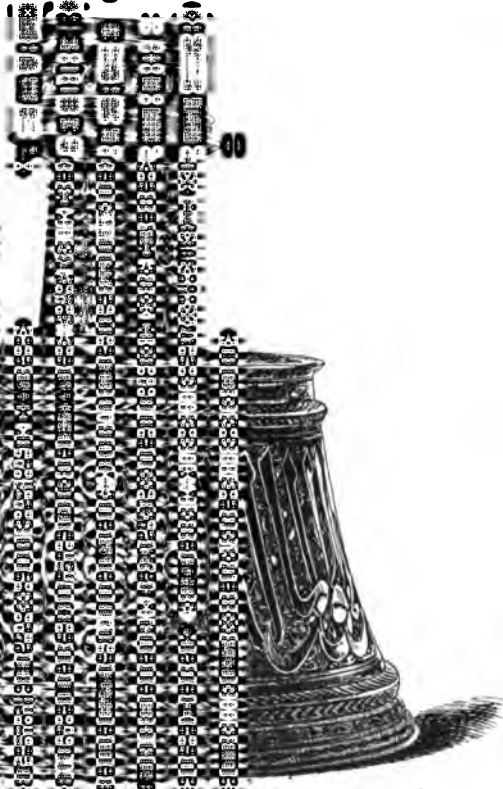


AGAINST MORE FLOWING

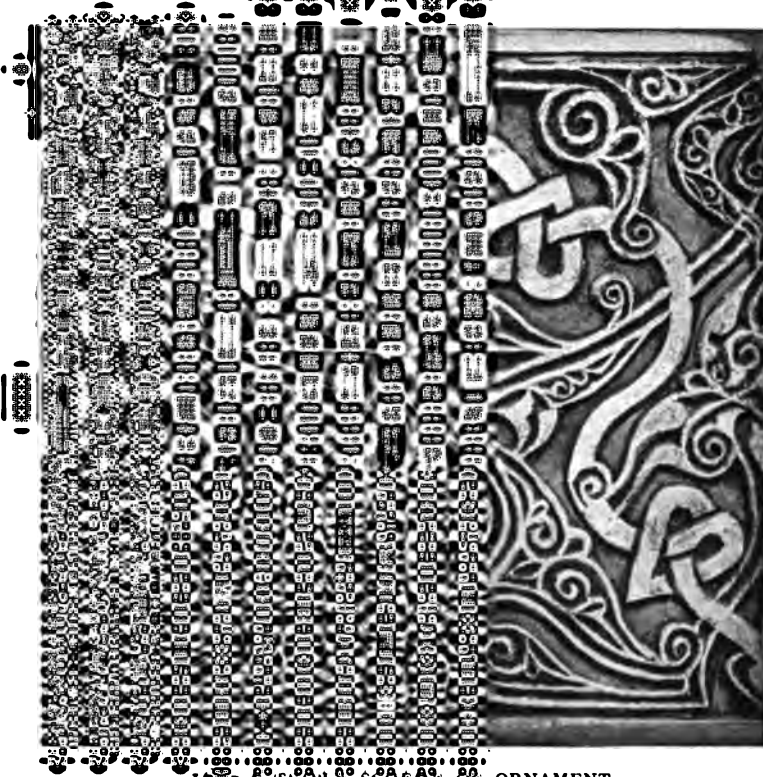
LICATION.

order in the intricate  
seeming wild luxuriance

ways enrichment with  
its best, a rather con-  
our art. The oriental  
th ornament, in which,  
e poration of its detail,



USTED WITH SILVER—  
Y.

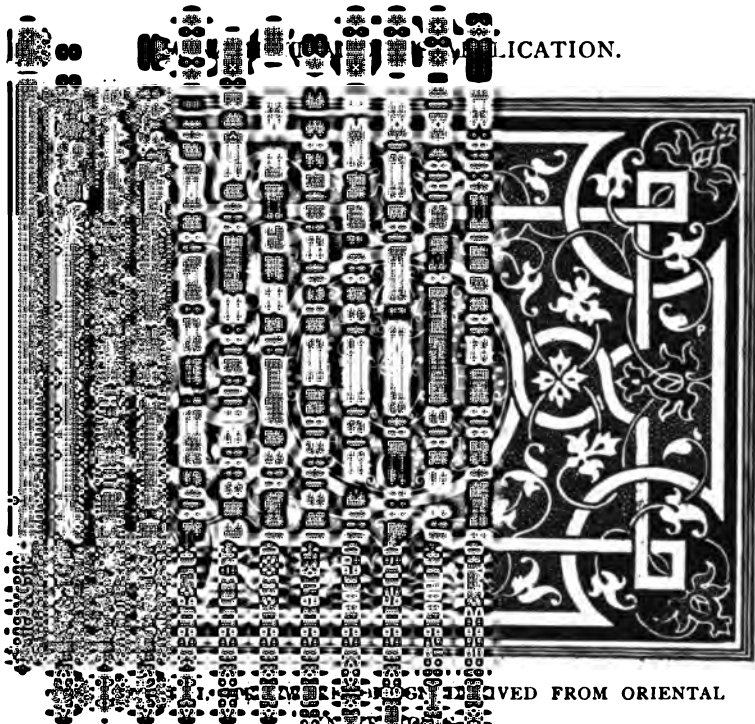


ORNAMENT.

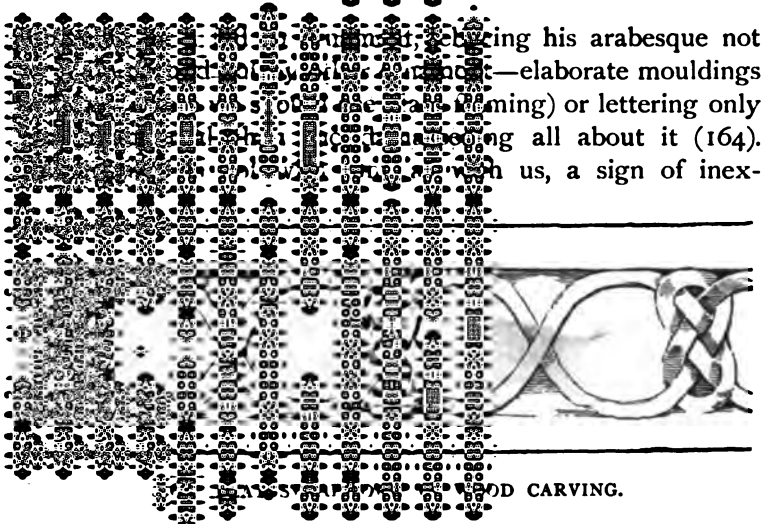
quish themselves—at the  
It is anything but the  
may appear to the casual

in ornament. Those,  
ent generally are much  
overloaded with orna-  
rich and yet not “over-  
puts us too much out of  
oriental ornament to do  
astern artificer will use

PLICATION.

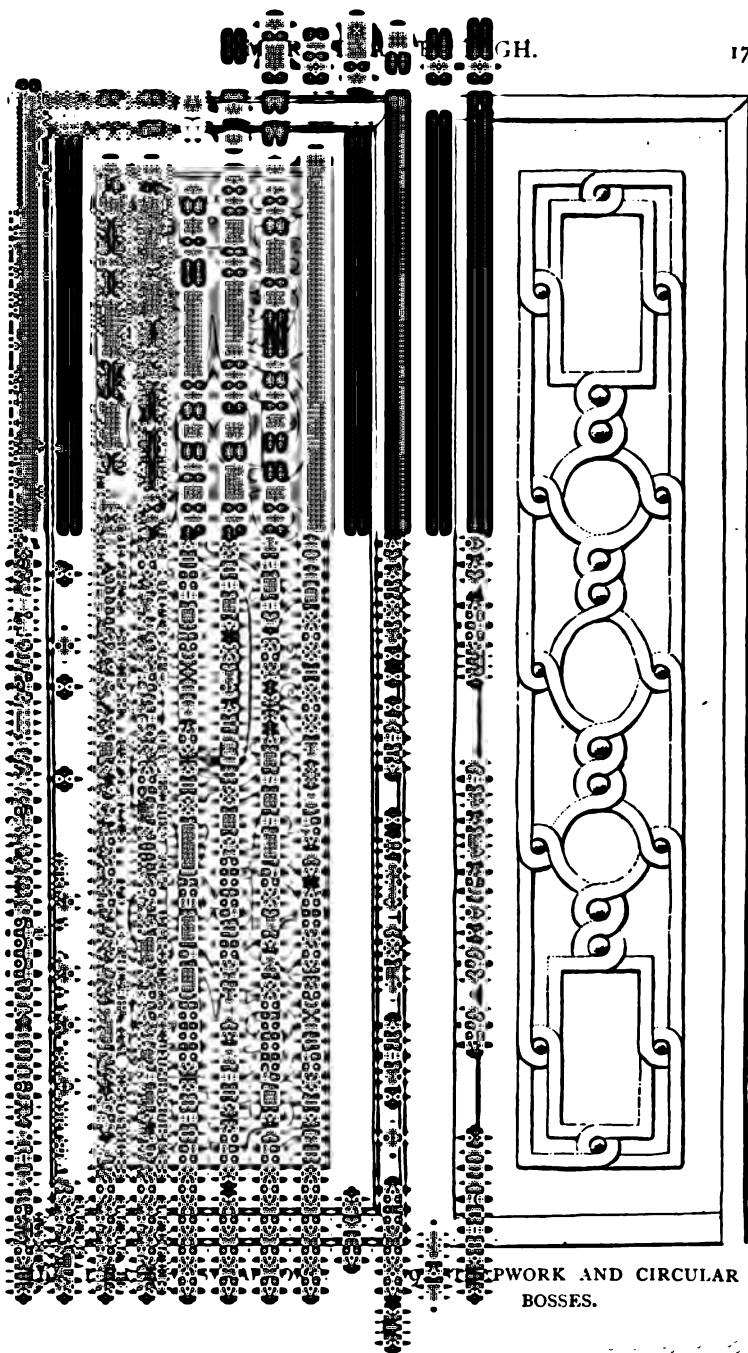


WOOD CARVING. TAKEN FROM ORIENTAL



WOOD CARVING.

ing his arabesque not—elaborate mouldings (moulding) or lettering only (164). us, a sign of inex-

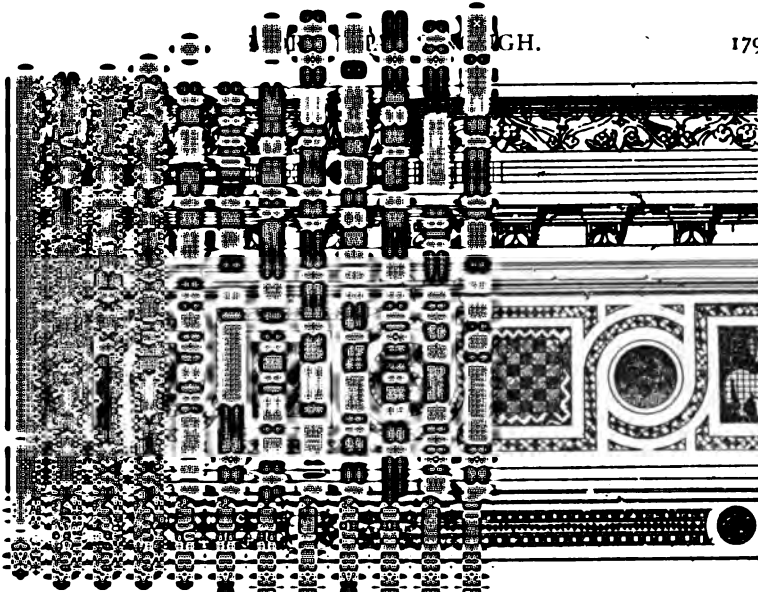


## PLICATION.

It is surely not the lesser to handle a triple scheme of single thread of design. The broad interlacing ornament more suggestively broken up with pattern on broader surfaces. Our treatment is not so much a different temperament. It is a question of judgment, more of

work, according to his which in the past has learnt, the notion, for instance, of the in wonderfully good of the alaid leather bindings of which proud their oriental origin and the detail and in the way in which work is employed. The work is to be observed in the binding on page 107, and shows itself no less appropriate for than to inlay.

The carved carvers of the Renaissance played strapwork in such a slightest cost of carving to the wood, and at the same time to preserve the character of a door panel frieze which it might be (169). The difference of surface between the work (such as we find in Elizabethan or Jacobean work) is suggestive sometimes of its slightly sunk



2.00 T.V. - 3.00 R. WORK.

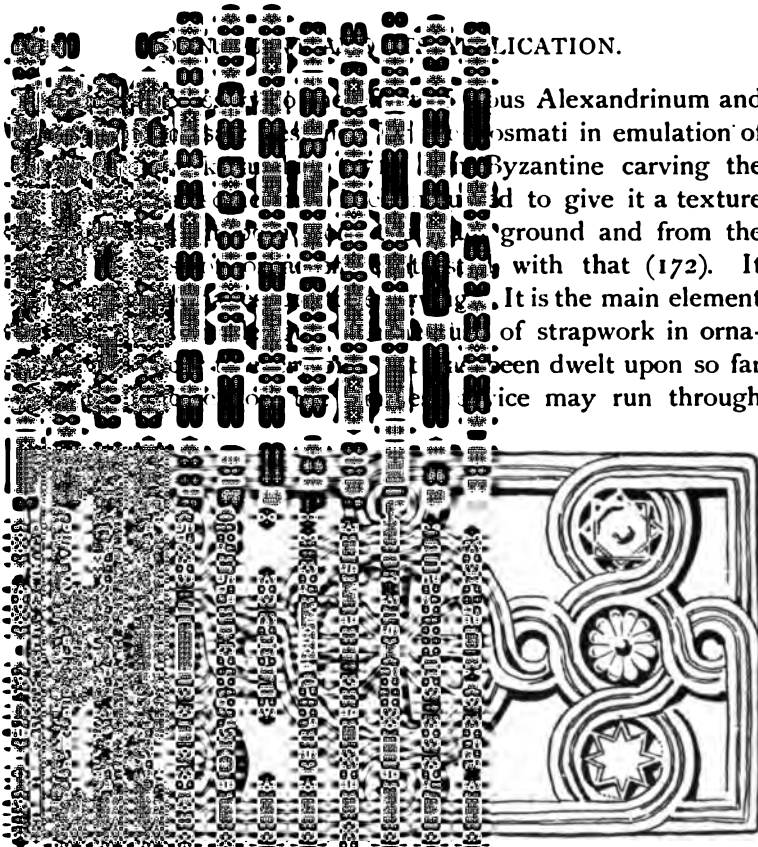
French carvers, however, the surface of the straps, not to that, and making gave life to this most without the slight foliation of the carved the difficulty of the as it seems to design a the right on page 177. before the form of ribbon panel on page 178, where and and with the richer in strapwork a means of work. It is surface and texture, fully embossed arabesque

again the framework



## PLICATION.

ous Alexandrinum and  
 osmati in emulation of  
 Byzantine carving the  
 d to give it a texture  
 ground and from the  
 with that (172). It  
 It is the main element  
 of strapwork in orna-  
 been dwelt upon so far  
 ice may run through



## WORK.

ide apart, and to show  
 elf to crafts as different  
 embossing.

mentioned that the  
 ornament of the late  
 107) is only a develop-  
 elf a feature of much  
 ndurance, but it offers  
 iety of relatively plain  
 uch to be desired in

beautiful wood or metal or whatever material is worth showing—and by no means easy to get.

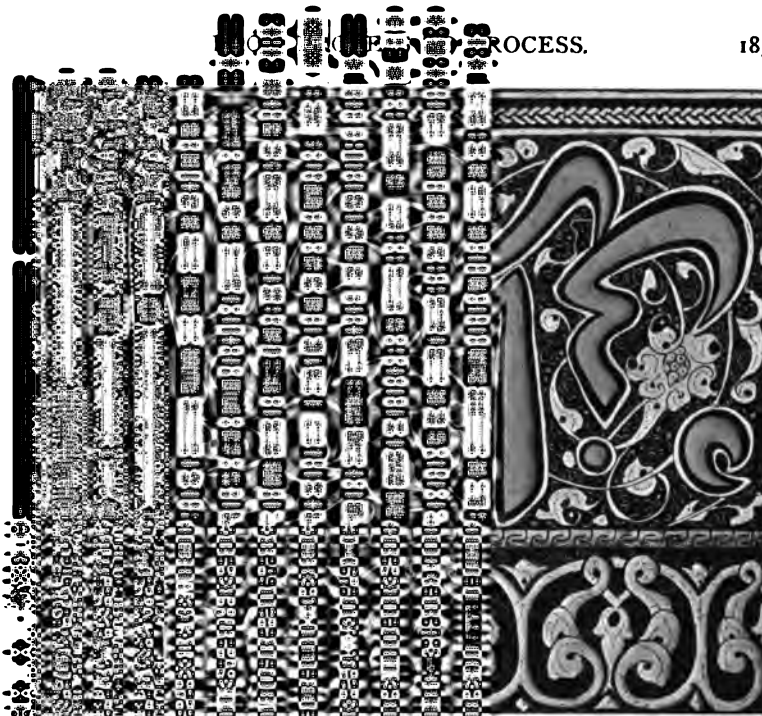
The proportion of ornament to plain surface is, then, partly a question of East and West, partly of the material whose surface may or may not be worth preserving. We are led astray from our national sparingness of enrichment by facilities of too easy production. Unhappily, too, ornament is a very convenient cloak for the many sins of manufacture. Were it not for these considerations, economy (which is supposed to rule the day) would be for once on the side of art and keep us in the way of reticence. Luxurious ornament is no sin against good taste—only it is more difficult to restrain than coldly calculated enrichment. The normal taste is towards a preponderance of lean; some like more fat; a few have appetites not to be cloyed by any surfeit of richness—if only they can digest it! The artist should know how far he can safely go in the indulgence of his appetite for ornament. Enough is all the feast for him. If he has any doubt, let him be advised to use as little as possible, he should design that little all the better that he has no more of it to do. And enough is reached sooner than we think. The man who hesitates as to whether he has reached it, has very possibly overshot the mark already. In any case the danger of too great restraint is as nothing in comparison with that of excess. Unless he is confident that further enrichment is wanted it will be safe to conclude that he has indulged already if not in too much ornament in quite ornament enough.

## X. FROM PROCESS TO PROCESS.

Scratched ornament on clay—Picked out pattern in paint upon pottery or glass or gilding—Colour rubbed into incised lines—Patterns impressed in plaster and painted or enamelled—From incising to inlay, to niello, to damascening, to enamel—Champlevé and cloisonné enamel—The relation of ivory, etc., inlaid with precious stones, to champlevé, and of mosaic of encloisoned jewels to cloisonné enamel—Enamel in relation to goldsmith's work—Various kinds of enamel.

IT is not for a moment suggested that, convenient as it may be to have halting places on the road, the course of design should be hindered in its development or stopped short. All that is urged is that it may be as well not to go on blindly, but to pause from time to time, and ask oneself what is to be gained—whether something may not be lost—by going further. There is not much fear of holding back the artist by such advice. He is by temperament not of the easily contented sort. And, as will have been seen, one process has a way of leading on to another, and by such gradual succession that progress is inevitable: the artist finds himself across the border of a neighbouring process before he is so much as aware that he is trespassing.

The simple device of scratching on wet clay with a point—practised by the first savage who ever thought of ornamenting his rude pottery, of digging into it with a knife, or otherwise impressing it (as the Assyrians did when they dug the cuneiform inscriptions into their written tablets)—gives us the art of sgraffito. But the simple process of scraping out ornament goes much further than is commonly supposed. A



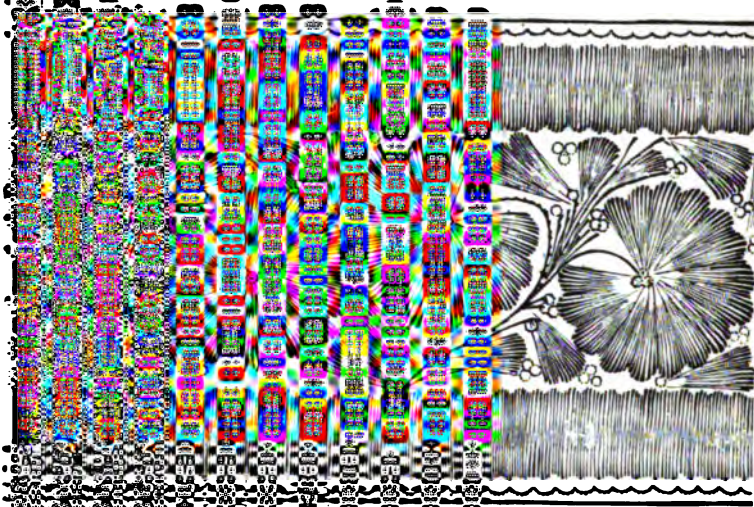
DIAPER PICKED OUT  
GUND.

upon the delicacy of the  
then as a matter of fact  
een covered with a coat  
it with a point. So the  
on glass coated with  
of colour or lustre upon

The scribbled back-  
up the space between  
above is filigreed over  
hough the lustre.

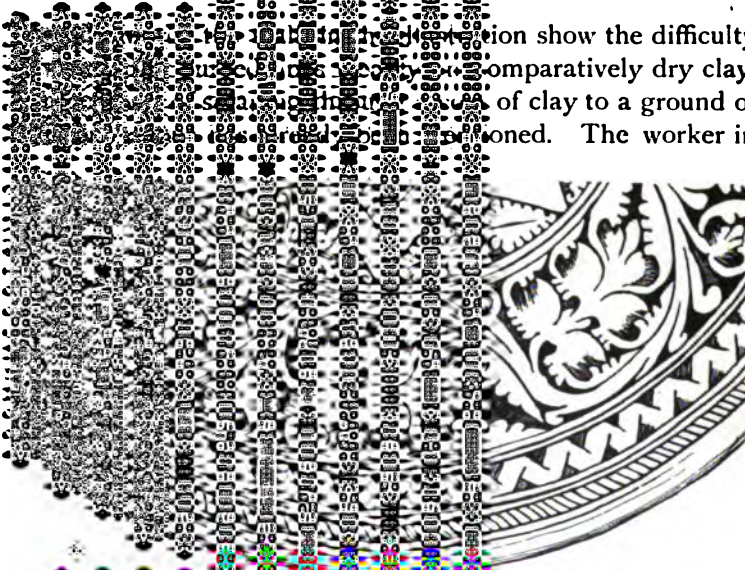
ment occurs on a stone-  
by means of which a  
at a single stroke. The

PLICATION.



WARE.

tion show the difficulty  
comparatively dry clay.  
of clay to a ground of  
ioned. The worker in



EARTHENWARE.

PROCESS.

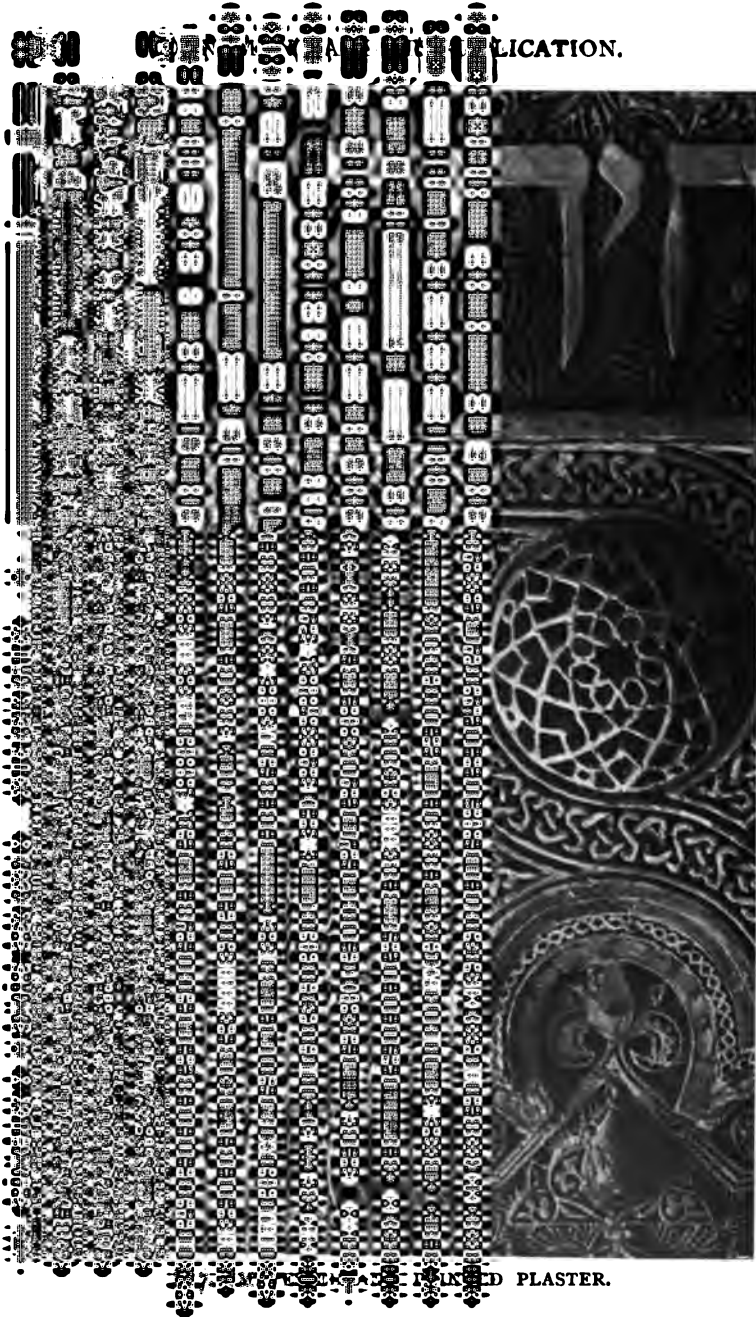
that, and lays a ground  
that he can cut through



MASTER.



PLICATION.



KNOWLED PLASTER.



for his design ; but he  
the plan of his colour.  
coloured ground is to rub  
tipped off the surface.  
character of having  
are just such as the  
like that would come  
or less mechanically.



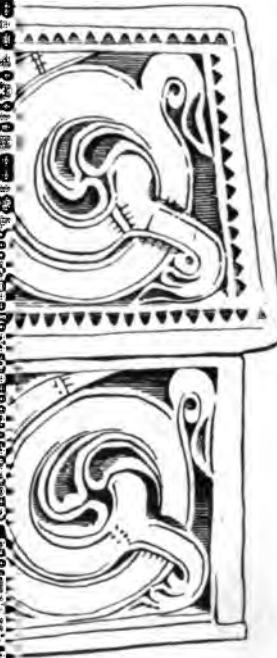
WITH VITREOUS ENAMEL.

get without fail more  
intricate diapering upon  
the example opposite  
Much of this Moorish  
workman seems in some  
; but, even without  
clean and crisp enough  
especially as it was

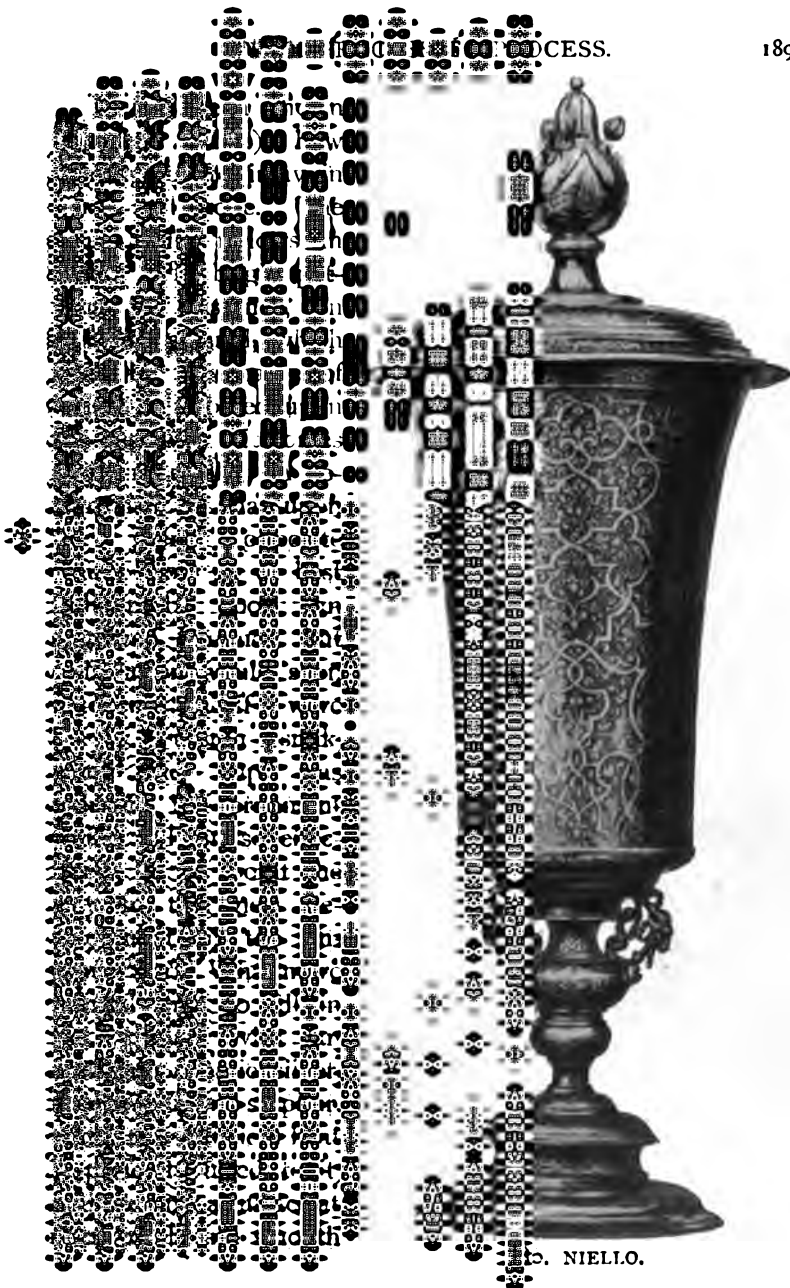
# PLICATION.

ting to compare it with  
deep cut, apparently, in

The slabs prove, how-  
ever enamelled and fired.  
ence recalls the simple  
common Scandinavian

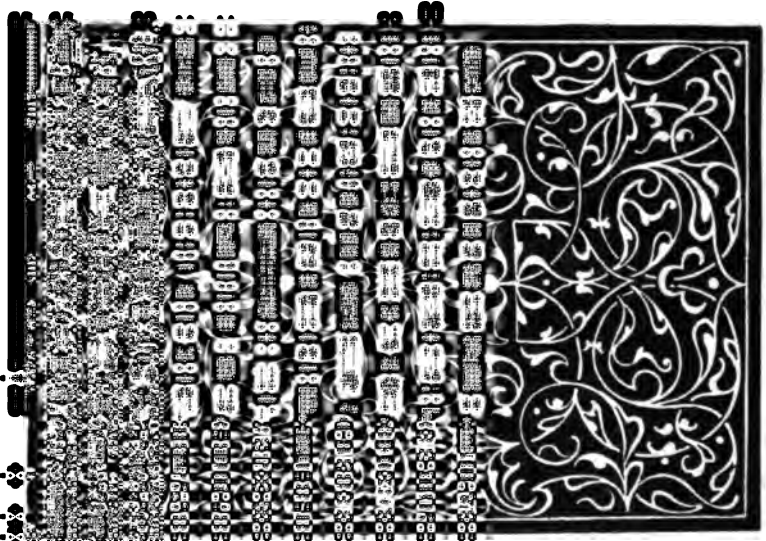


box above. The folded  
are ingeniously made to  
show cleverly the design is  
as possible, so that by  
at surface of the wood

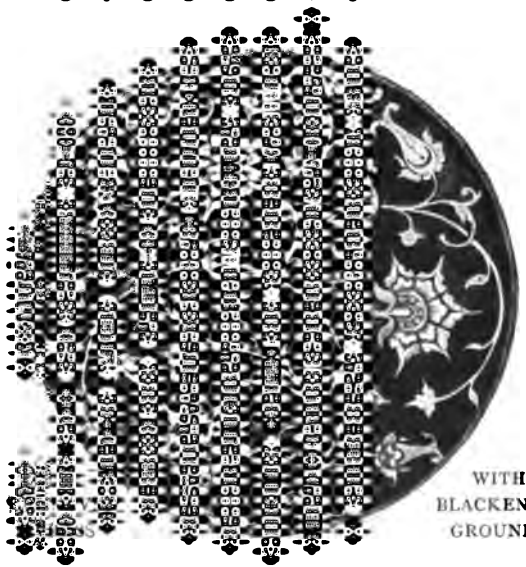


P. NIELLO.

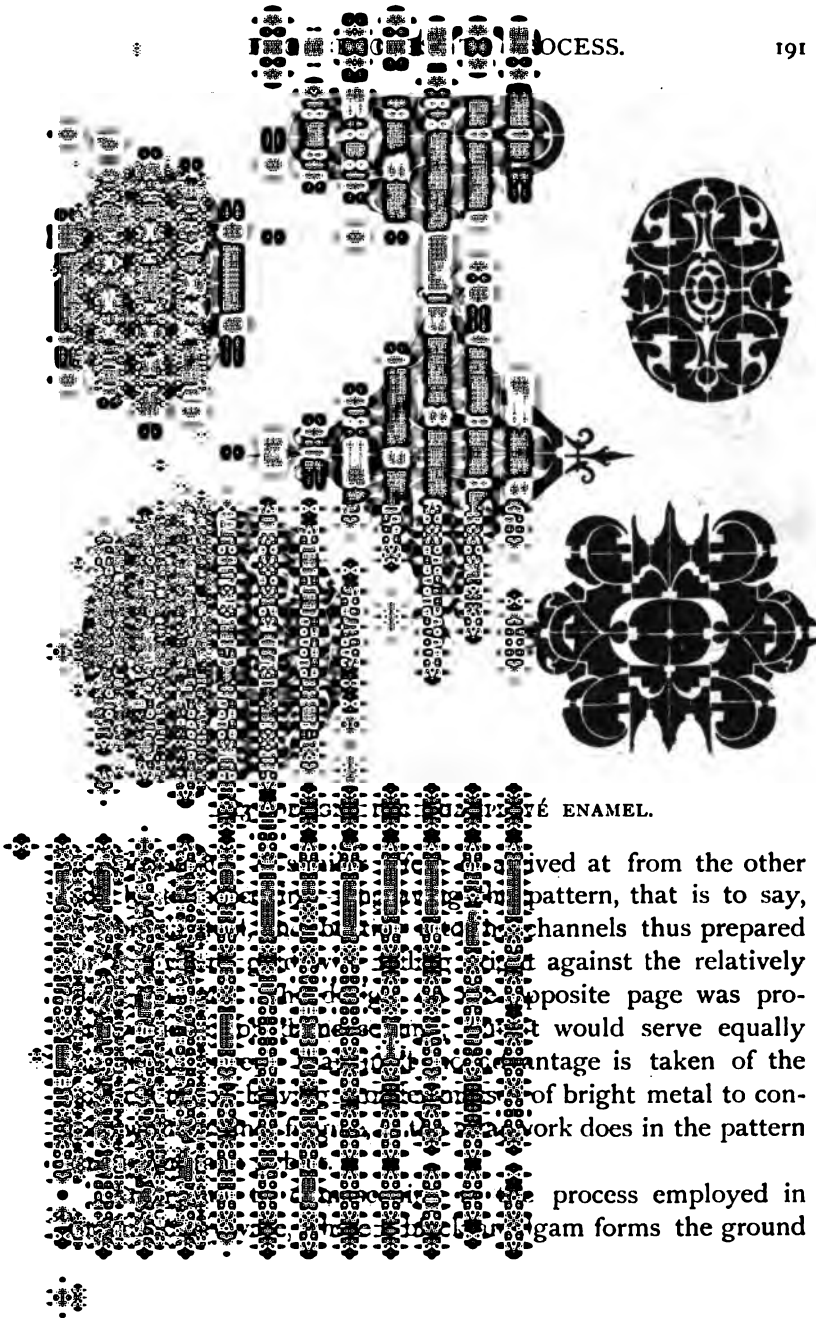
APPLICATION.



FLORAL DESIGN.



WITH  
BLACKENED  
GROUND.



É ENAMEL.

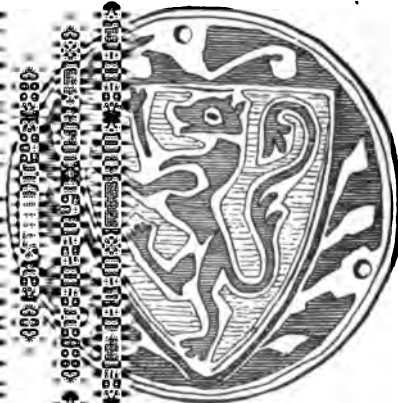
ived at from the other pattern, that is to say, channels thus prepared against the relatively opposite page was proposed would serve equally advantage is taken of the of bright metal to con- work does in the pattern

process employed in gam forms the ground

## PLICATION.

inlaid. The use of a  
 other such filling as a  
 engraved brass (182) (as  
 ground to a memorial  
 thorough way of getting  
 but, apart from its  
 hold of the metal, and  
 any surface, there is less  
 easier ways of getting  
 work, similarly, one pre-  
 stopping of mastic.

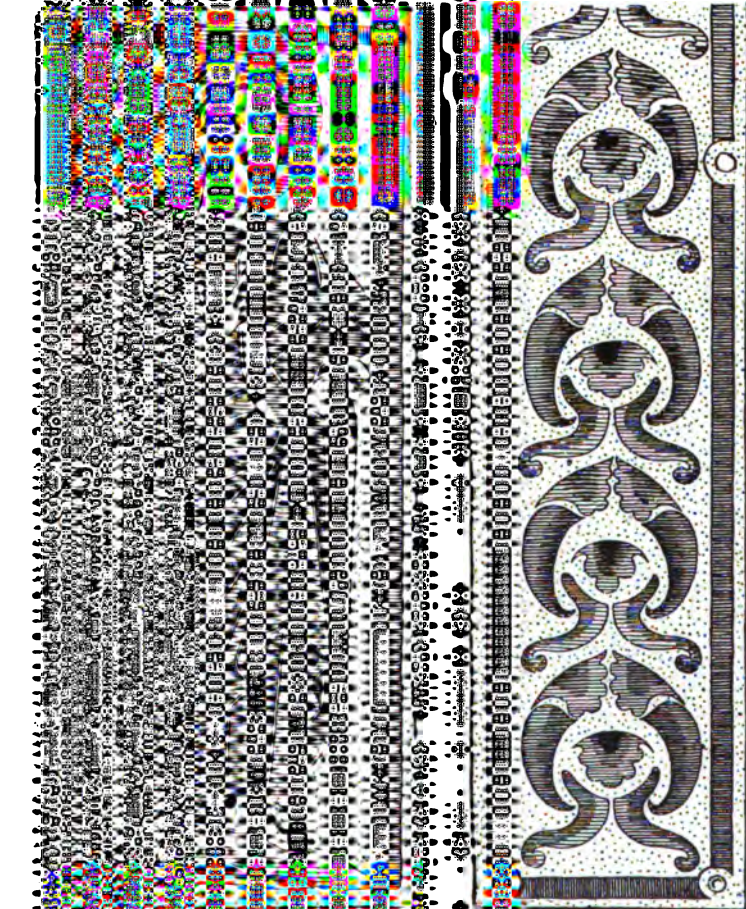
sense of colour would  
 emplevé enamel differs  
 it is not confined to  
 amalgam of metal but a  
 designs on page 191 are  
 nineteenth century gold-  
 ing the gold, the black  
 thirteenth century  
 shows a thicker wall of  
 and the charge upon



HAMPLEVÉ ENAMEL.



where the colours may  
there is no reason  
colours should not be  
enameller proceeds  
from blue to green,



187. CHAMPLEVÉ  
ENAMEL.



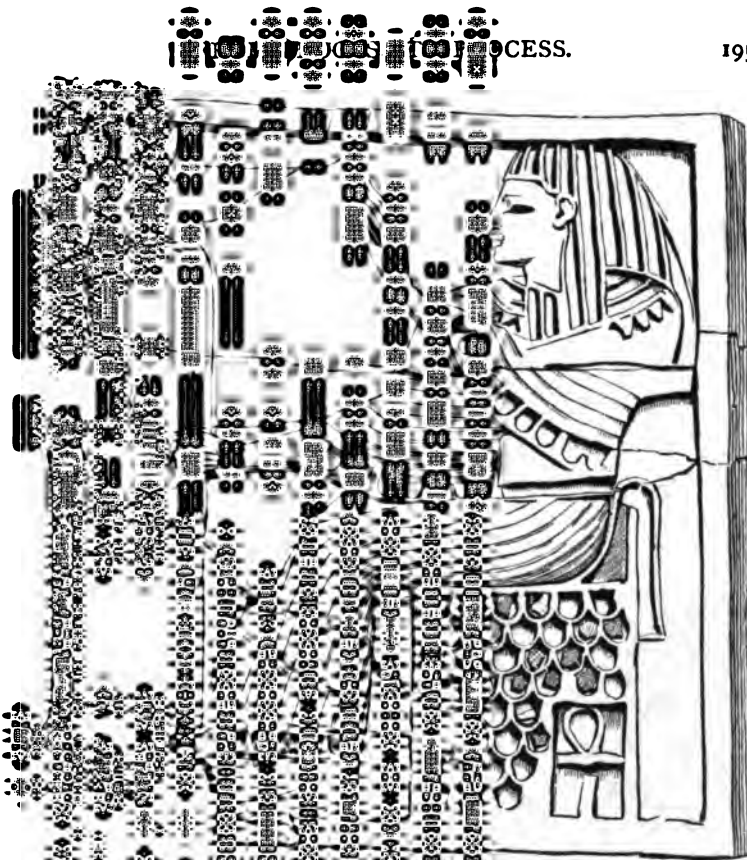
# APPLICATION.

Uné enamel anticipates  
 as if champlevé were  
 case, if cloisonné had not  
 in champlevé would have  
 self the labour of carefully  
 ve, for example, such fine  
 the drapery in illustration  
 of wire as the outline of  
 of the solid metal.

to represent flesh tints  
 The cloisons, again, intro-  
 of S. Mark below are  
 ag up areas which it would



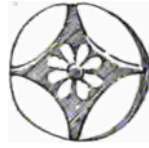
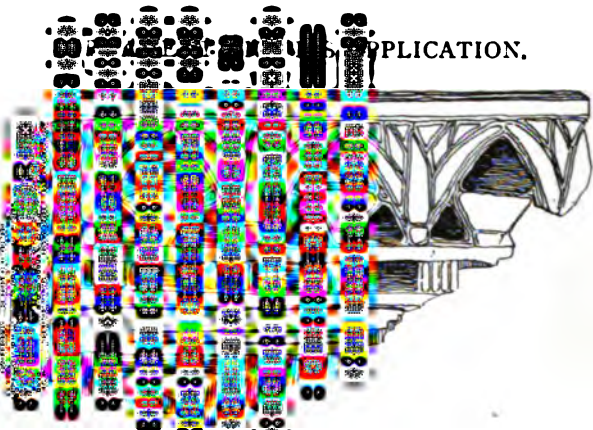
ISONNÉ ENAMEL.



—CHAMPLEVÉ.

unbroken colour. The  
 sion was from the first  
 and Japanese enamellers,  
 network of bright brassy  
 their colour. Of late  
 learnt to fire pictures  
 at all, occur—and they  
 accomplishment.  
 plain metal artistically  
 the incentive to another

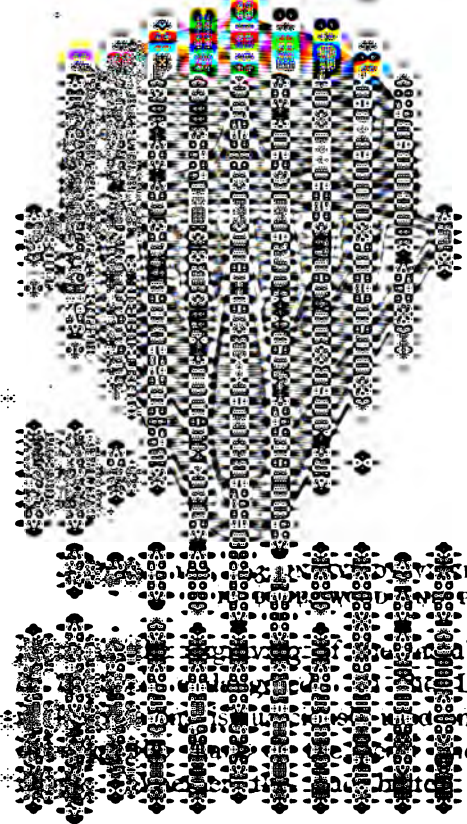
APPLICATION.



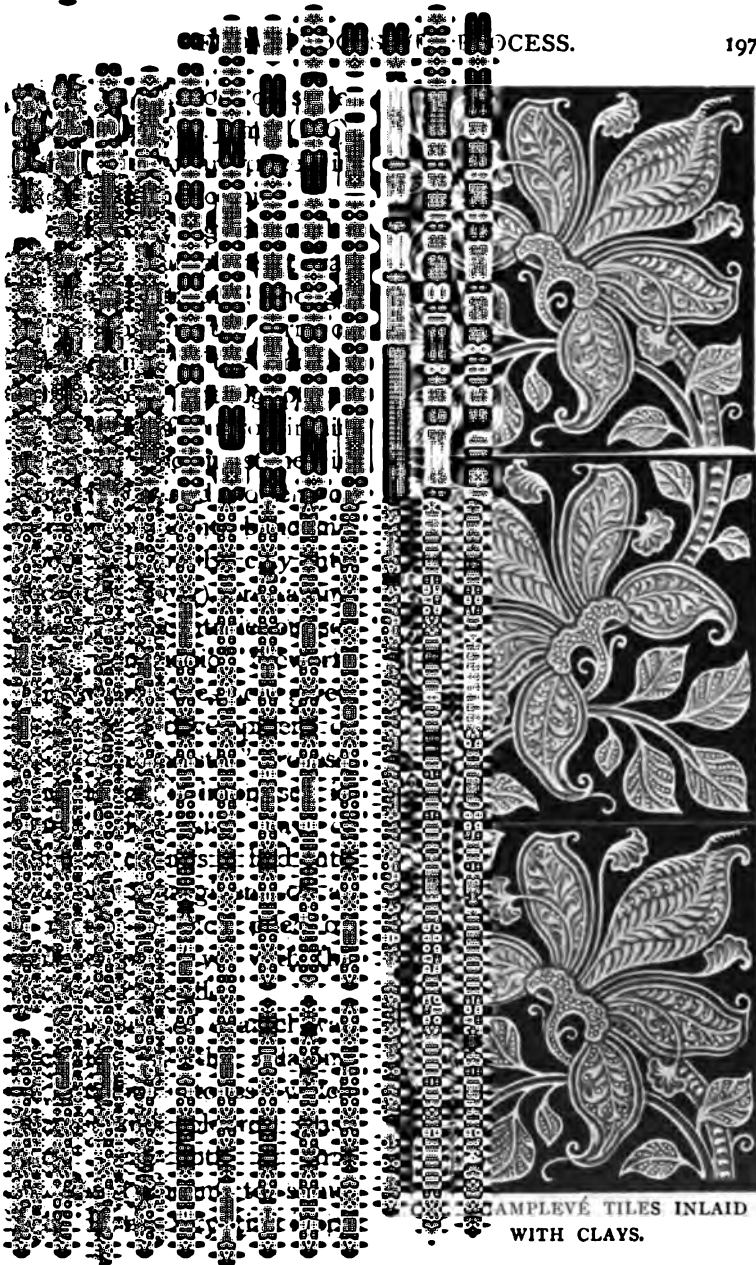
Clay inlaid in Clay



STIPPLED PASTE AND CLAY  
IN ENAMELED POTTERY.



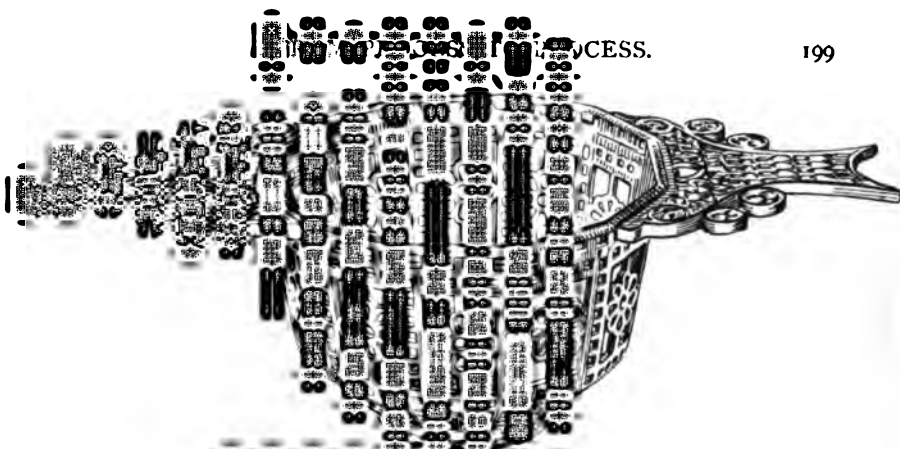
al—whereby the breadth  
Lion of S. Mark (188)  
only to give the necessary  
and the feathering of its  
be done in enamel is



EXEMPLE DE CARREAUX ENCASTRÉS  
DANS LE MOELLON.

# PLICATION.

que. In the Byzantine  
t in fretwork of gold.  
ut cut through, giving  
glass window, an effect  
the kind called "plique  
of cloisonné enamel is  
through. It is more  
nd may have been the  
allow that the glazier's  
e the windows were of  
glass were embedded.  
at is supposed to be the  
preceded by, and was  
or less precious; and  
itation of them it was  
mely cemented into the  
constructed for it. The  
on of a glass paste was  
age in advance, which  
developed into an art  
itself. The cloisons of  
Græco-Bactrian armulet  
) were devised to form  
for inlay, not enamel,  
the same thing occurs in  
ptian jewellery (22). It  
the common practice  
nglo-Saxon goldsmith's  
k to encloison slices of  
et (201). In the Mero-  
ian fibula (200) it is  
ured glass that is set  
in cloisons of gold upon a  
n bronze foundation. That  
iety such as this was the



## LUCENT JEWELLERY.

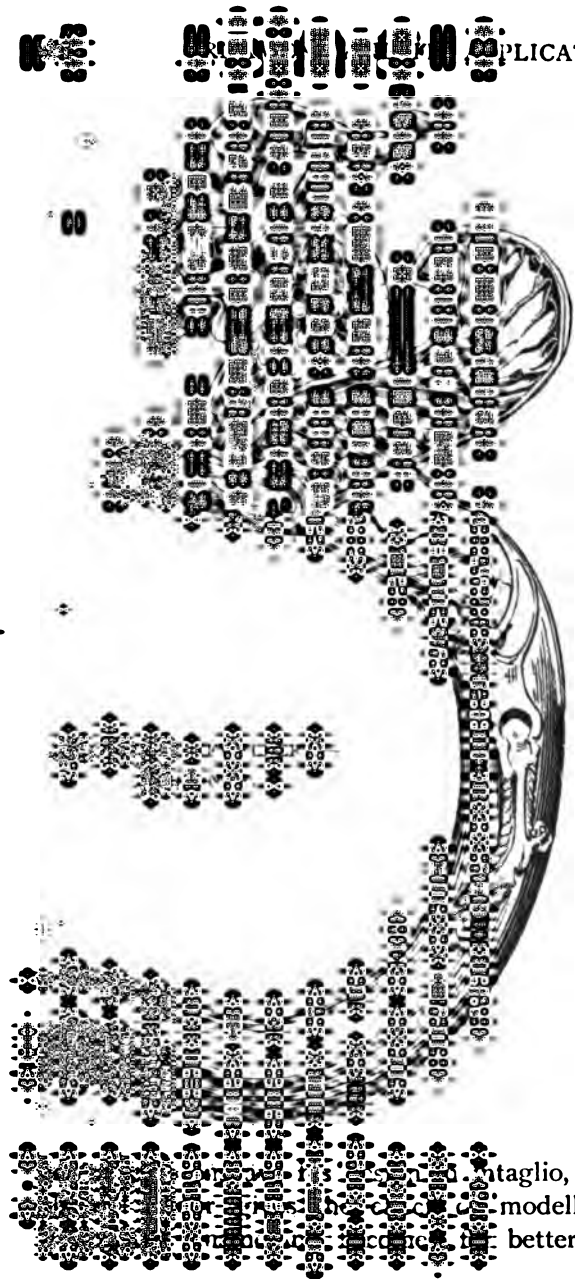
needed no demonstration ;  
 example, such work as  
 work on page 192 and  
 a way so much alike,  
 built up in wire, in  
 al.

Smith's device. His  
 prepares him for the  
 fuse enamel with the  
 compels him to be  
 filigree such as the  
 most wonders how the  
 ; the cells are ready  
 support.

On page 201 the enamel  
 completion of the design  
 wire is one reason at  
 enamel as it came from  
 opaque enamel is to  
 of the cloisons, so as

several enamellers have





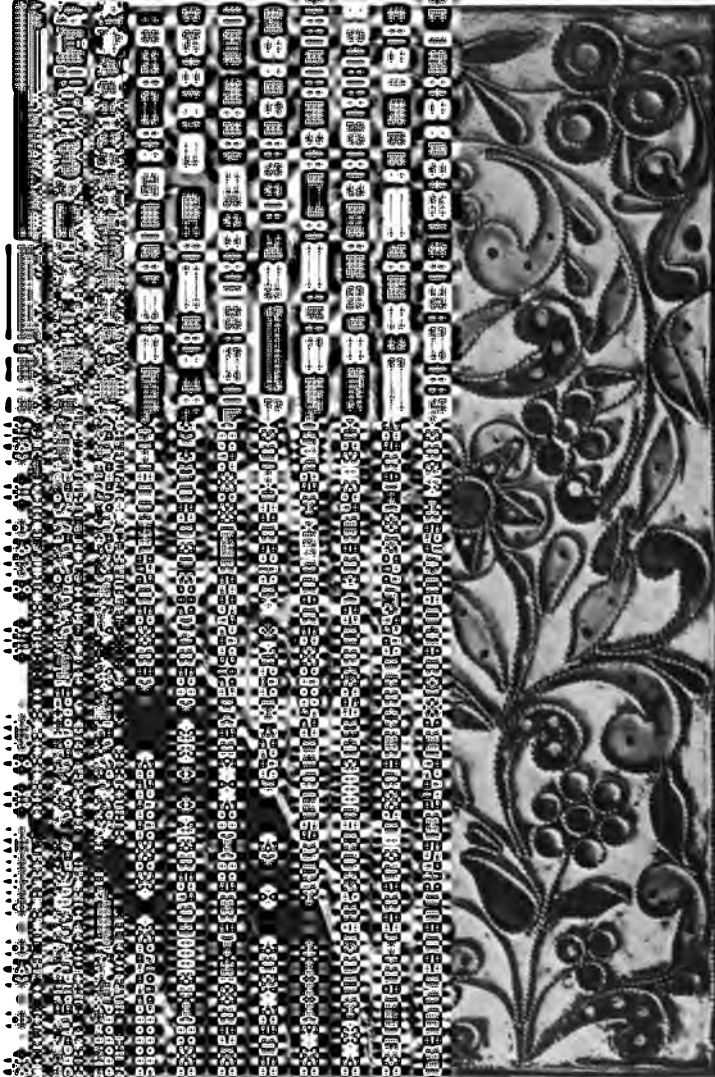
PLICATION.

shown what beautiful colour may be got in this way, the network of bright cloisons harmonising it; but there is a quality in the surface of the paste as it floats in melting over the ground of its cell which is also well worth preserving.

The only further step in enamelling which need be described is suggested by the use of translucent enamel, which shows naturally lighter or darker according to its depth. This gives opportunity for a new effect, gradation of tone: the goldsmith

taglio, and the strength modelling—if need be. better or for worse, a

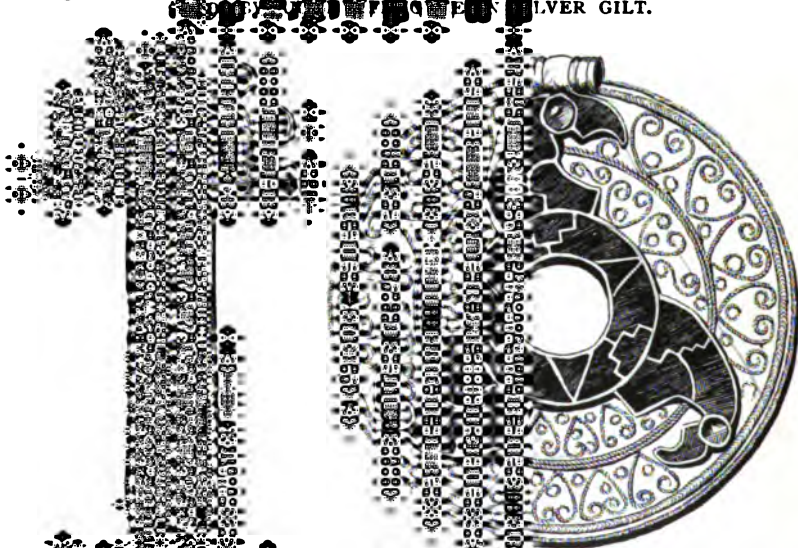




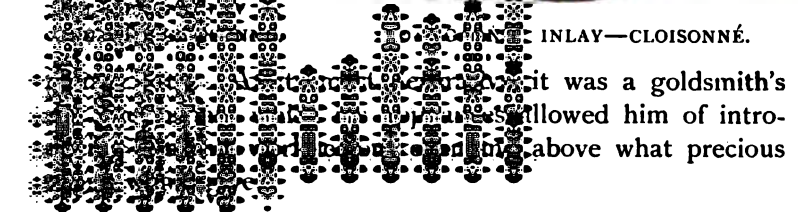
ENAMEL.



ICATION.



VER GILT.



INLAY—CLOISONNÉ.

it was a goldsmith's  
 allowed him of intro-  
 above what precious

## XI. ALLIED PROCESSES.

Pierced carving a sort of fretwork—Fretcutting ; its conditions ; its relation to material—The fret-saw—The stencil plate a fret—Ties—Design for stencilling—Japanese stencils—Ties in lace—Ties in stencilling not to be effaced—Stencilling and embroidery the artist's personal means of manufacture ; an exercise in practical design—Fret and inlay—Counter-change—Goldsmith's filigree and blacksmith's spiral ornament—Wire and couched cord—Poinçonné "tooling" and nailwork.

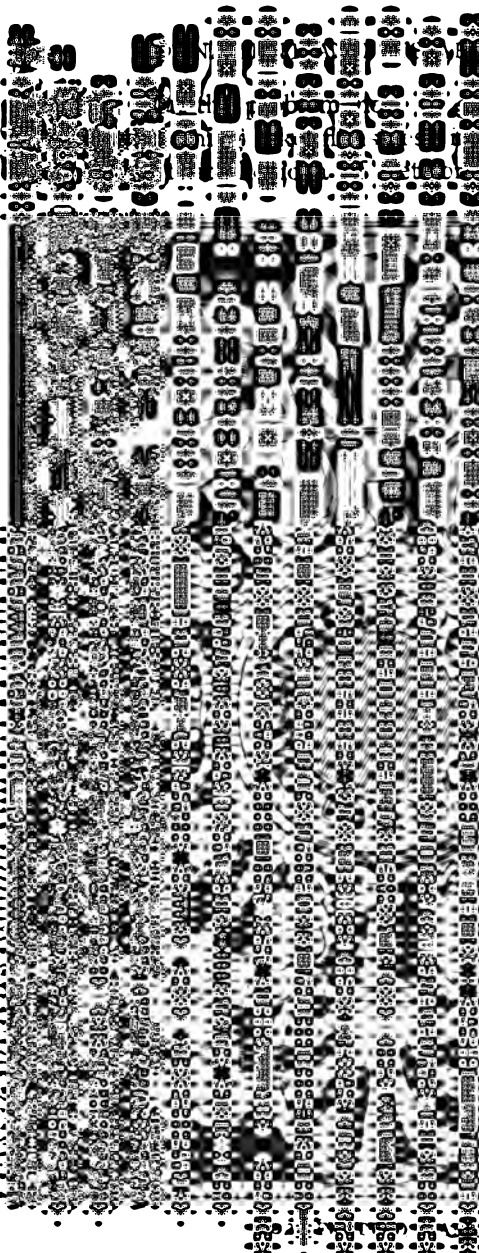
SOME processes are more nearly allied than is supposed. A carver has only to sink the ground of his design deep enough, and he pierces the plank, lets daylight through. This carving "à jour" as the French call it, introduces quite a new element into design—the necessity, namely, of tying the design together in such a way as to prevent its falling to pieces, and in the second place to make it strong enough for its practical purpose.

The shape of the background spaces in his design is never quite absent from the consideration of the designer, but in pierced work they need more than ever his attention, silhouetting as they do the ornament, and calling perhaps almost as much attention to themselves as to it. Free-standing ornament such as that of Tullio Lombardo overleaf presents quite a new problem in design.

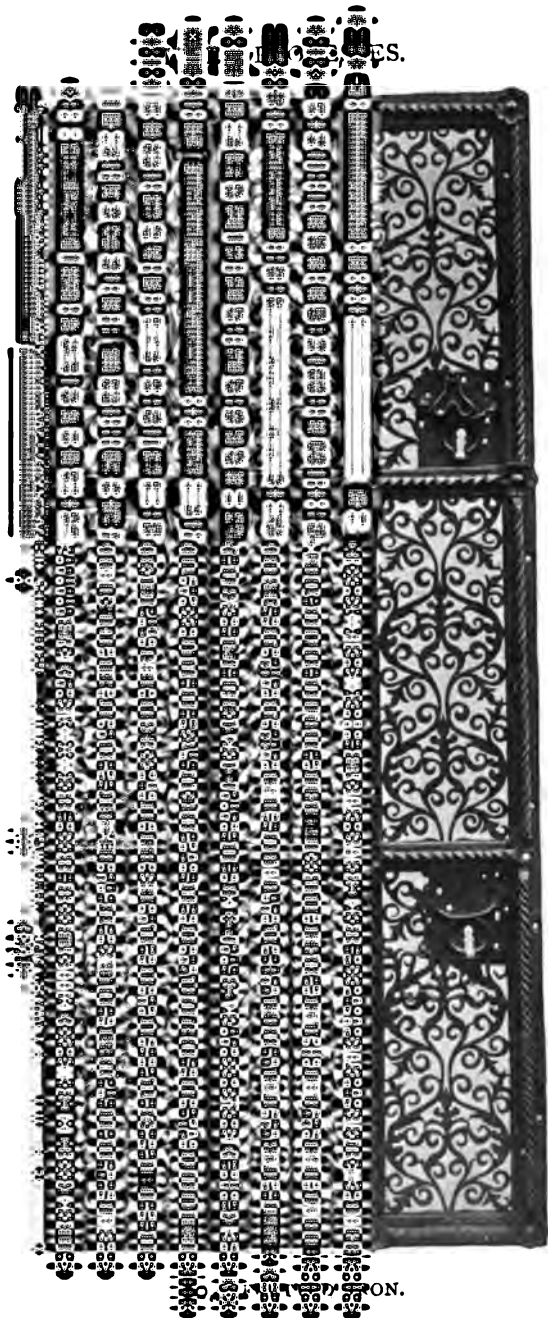
The fret-saw has not, it must be owned, had a happy effect upon design. The endeavour to avoid the continual removal and refixing of the blade or the reversing of its action has led, naturally enough, to long sweeping lines, which may be regarded as characteristic of this way of

PUBLICATION.

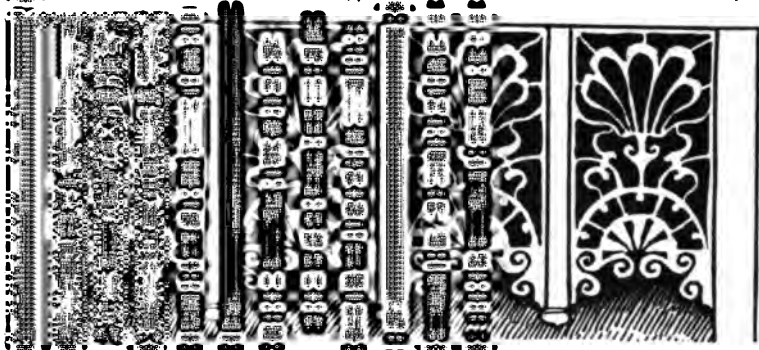
the free play to the saw  
the fret has so rarely  
is associated in men's



S.



ON.



...nos, artistically beneath  
the consequent length  
ends in a great measure  
, for example, on page  
centuries in iron, would  
which needs, as will be  
together, even at the  
aw.  
er of a fret whether it  
n, and even whether it  
(ite) or in soft pine. A  
wood, or tough material  
ut is a temptation to  
atively free and florid,  
general delicacy. In  
aterial is the danger of  
action. But in no case  
have an objectionable  
that may come within  
anger of that, or of their  
insecurity, which it is



The fret-saw is a contrivance which enables the workman to affect design in ironwork which a locksmith did with the chisel. It is used to cut a fret-knit pattern as we with the use of fret over fret work. It is by locksmith's means of work which would have been most difficult to execute in iron.

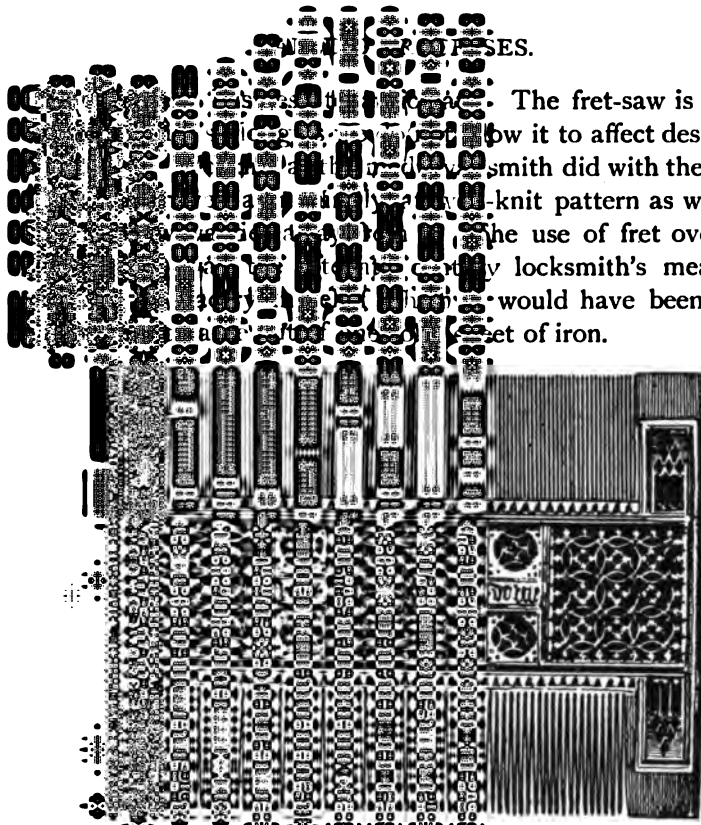


FIG. 1. IRONWOOD.

An ordinary fretwork design is one of simplicity in fretwork. The edges of the frets are sawn at the edges so as to give a clean, finished appearance. This is a very common pattern-work. This is a very good example of a preliminary fretwork, and several planks of this kind are quite commonly and very often used in the balconies of Swiss houses. It is employed it, too, and carried out in a way which formed a feature of the design in a similar way they notched



## ITS APPLICATION.

wood and crossed  
as to form ingenious  
patterns (page 210). The  
wooden lattice work  
Japanese which looks as  
if it had been fretted out of a  
single plank but was not, is put  
to use in a somewhat similar  
fashion. Notching, however, in-  
stead of being in the *thickness*  
of the bars, is in the *width*  
of the joints and only for the  
purpose of construction. The  
method shown on page 211 should  
be made clear.

From the consideration  
of the saw, the principles in-  
volved in the planning out of  
the work are those which  
govern the design of stencilling.  
The stencil plate, as a glance  
at the Japanese examples on  
this page will show is neither  
more nor less than a fret (of  
course in paper or whatever  
material) through which pig-  
ment is rubbed in to form a  
pattern in the ground beneath  
the rubbing. The pattern  
protecting the parts  
of the pattern is to be.

The finished ornament is lithe-  
rally a positive of which the  
negative is a fret. Lay any fret  
pattern on to a sheet of  
paper, and the light  
stencilling and print

very great stretch of  
and seen through a

make a satisfactory  
print has been taken  
of a stencil plate  
it is only a means

stencil plate impose  
of a pattern to be



MARKS—SWISS.

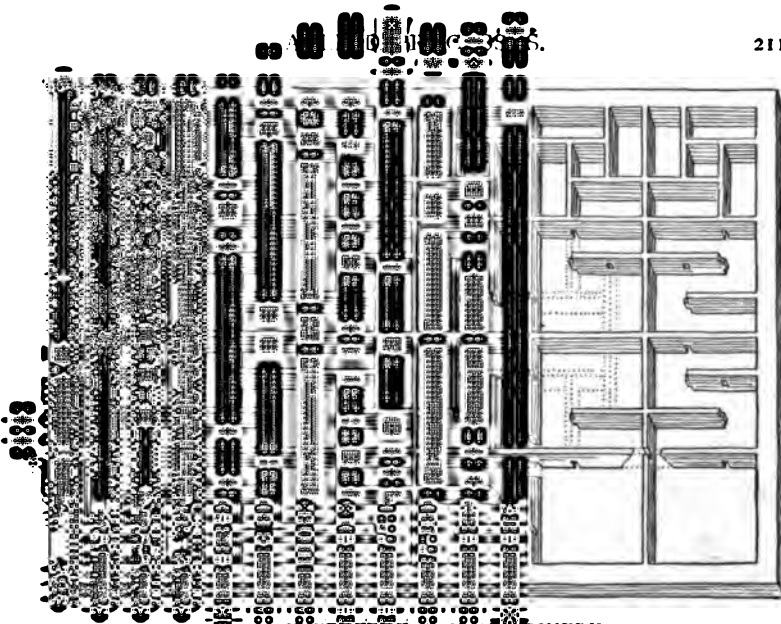
design, and the wider  
plate. In any case  
all parts. The art of  
look "bitty" in con-  
sists of a plate which  
to endure battering  
ing to be made good  
is to say, must in no  
fact be an integral  
condition, and have a  
to be adopted (214).

# APPLICATION.

connected diaper work the  
 ed to a minimum. The  
 easily to be obtained, since  
 short intervals. It may  
 ssing them with features  
 es its place in the design  
 or whatever it may be.  
 leaves in the Japanese  
 veniently the leaves stop  
 port of tint to the back-



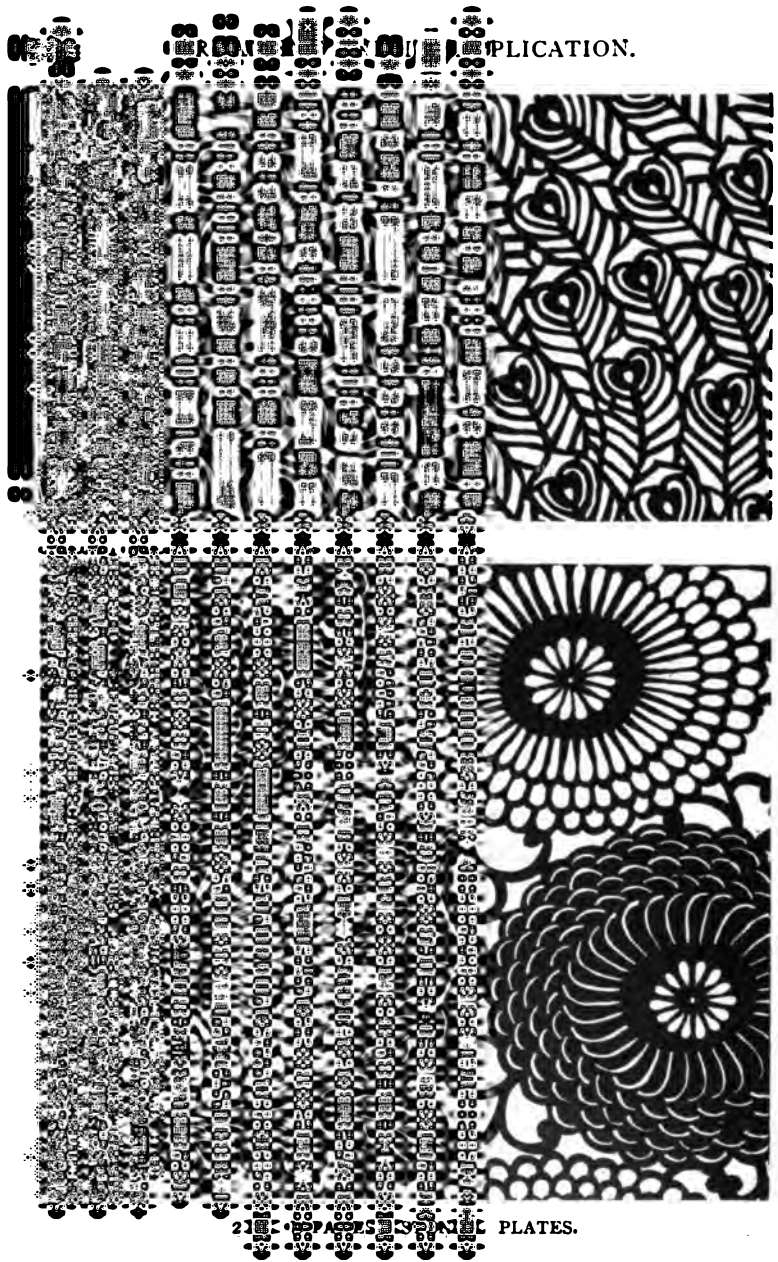
S—ARAB.



COINERY.

ing bands of ornament  
stencilling. The very  
as in the backgrounds  
in the one case the  
d in the other canes of  
the 214 a shadowy effect  
simple but ingenious  
by continuous vertical  
represent the one or the  
firmly together by long  
of cloud.  
absolute continuity of  
a design. The mind  
and will make good  
much will rest partly  
artist may perhaps  
on just what it will

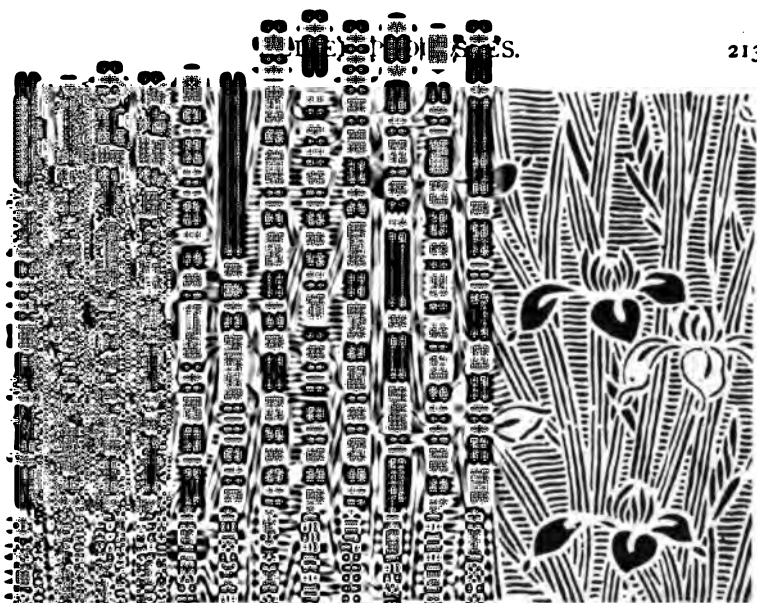
PLICATION.



PLATES.

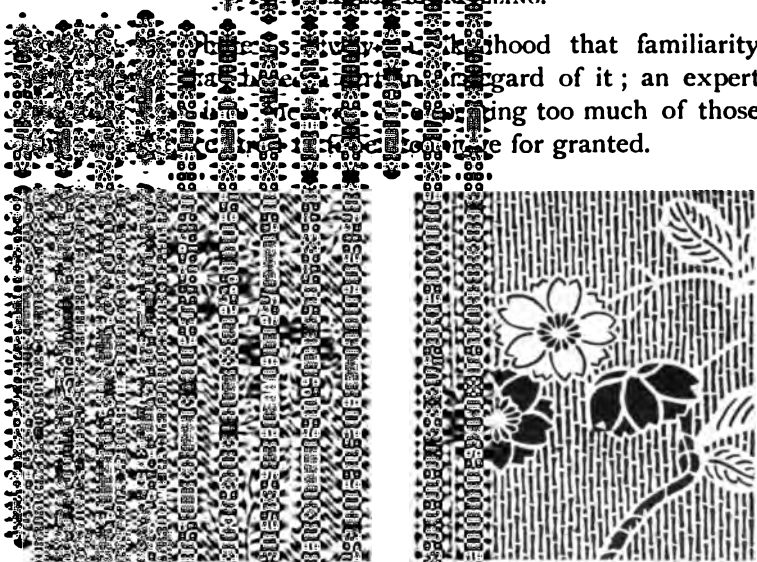


S.

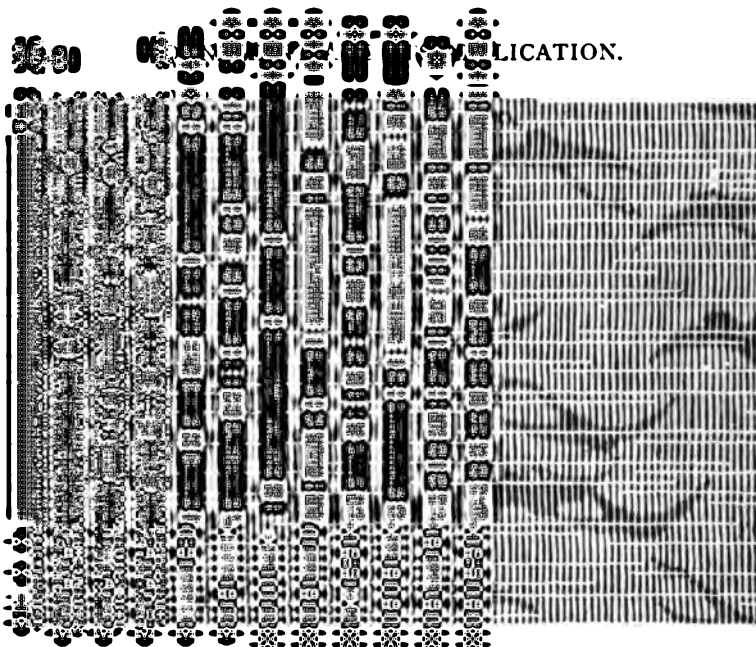


LING.

hood that familiarity  
 regard of it ; an expert  
 ing too much of those  
 e for granted.



LING.



PLICATION.

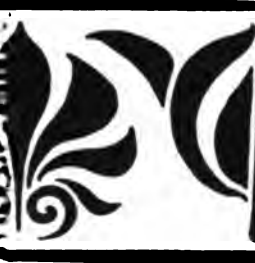
only as a craft in itself. It may be used for what it is, but it must not put all trace of it. It is, in fact, an artistic process. The art of designing in ties. The artist's mind as a guide. The consideration of the design. The expert hardly ever bothers himself with the strokes of his brush. The design is not part of the work on the ground. The heavier kinds of "brides" as they are called, are to a design otherwise. The design needs to be so

ELLING.



spaces, and that short  
 mes the "brides" (in  
 bristle with tufts or  
 om the rigid look of  
 ill introduce ties not  
 ay that they do not

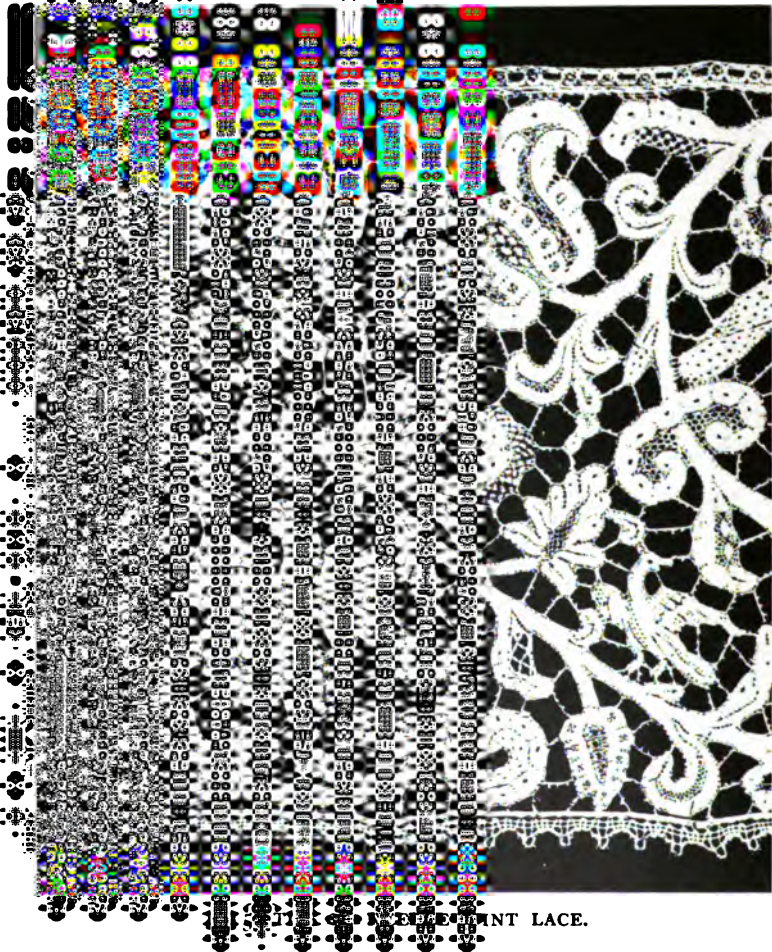
gitimate enough, has  
 all evidence of sten-  
 manufacture than in art.  
 not only a gratuitous  
 e a shirking of con-  
 hat frank acceptance  
 man—especially if he  
 the evasion of a diffi-  
 but (as will be seen



DESIGN.

# APPLICATION.

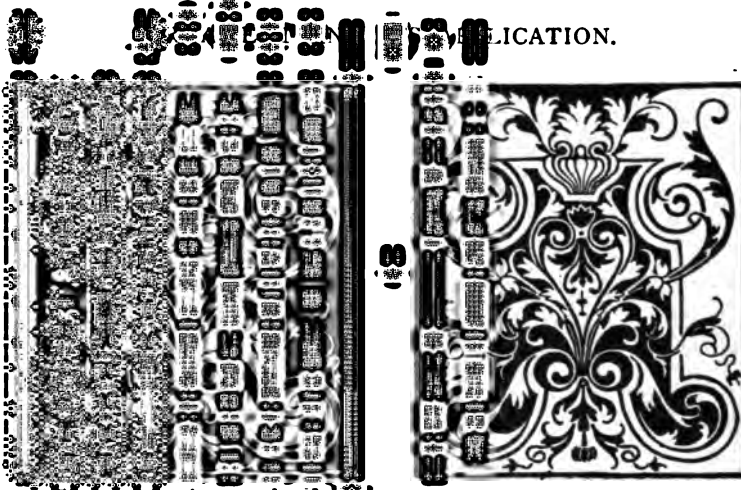
tion to design in which the rules of the game. of the subject than of her reason also. Sten- late years urged to do, ssible to do by means of



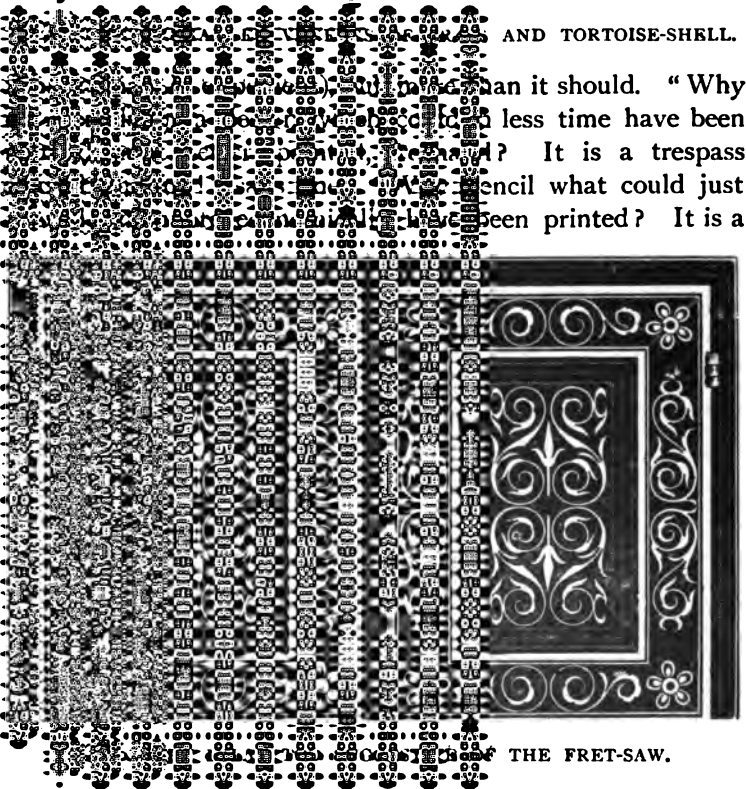
PLAIN LACE.



PLICATION.



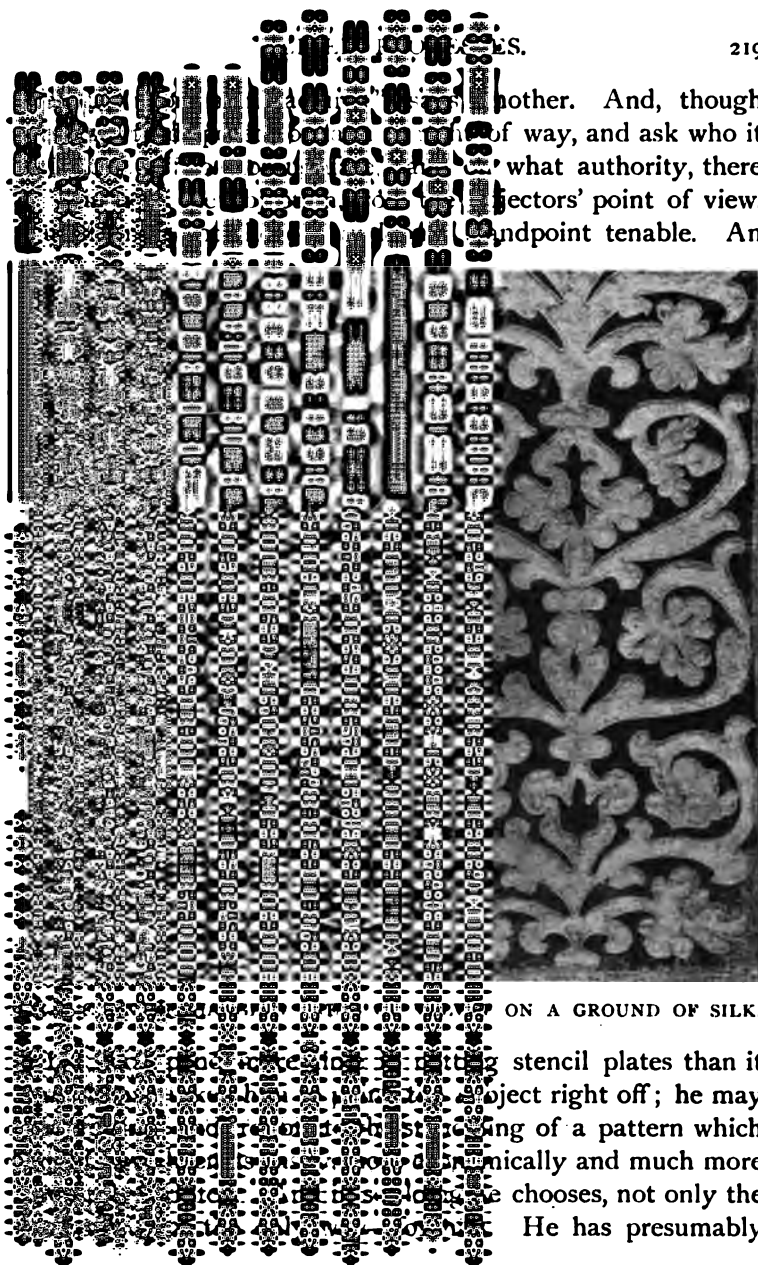
AND TORTOISE-SHELL.



THE FRET-SAW.



mother. And, though of way, and ask who it what authority, there sectors' point of view. endpoint tenable. An

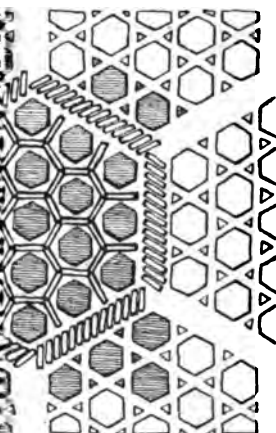


ON A GROUND OF SILK.

stencil plates than it object right off; he may ing of a pattern which mically and much more e chooses, not only the He has presumably

# PLICATION.

mechanical appliances  
 the artist's personal  
 opportunity of doing his  
 immediate direction ;  
 in which otherwise he  
 does perfectly well what  
 is devised, then, when he  
 matters what, so long as  
 plates will do, or more

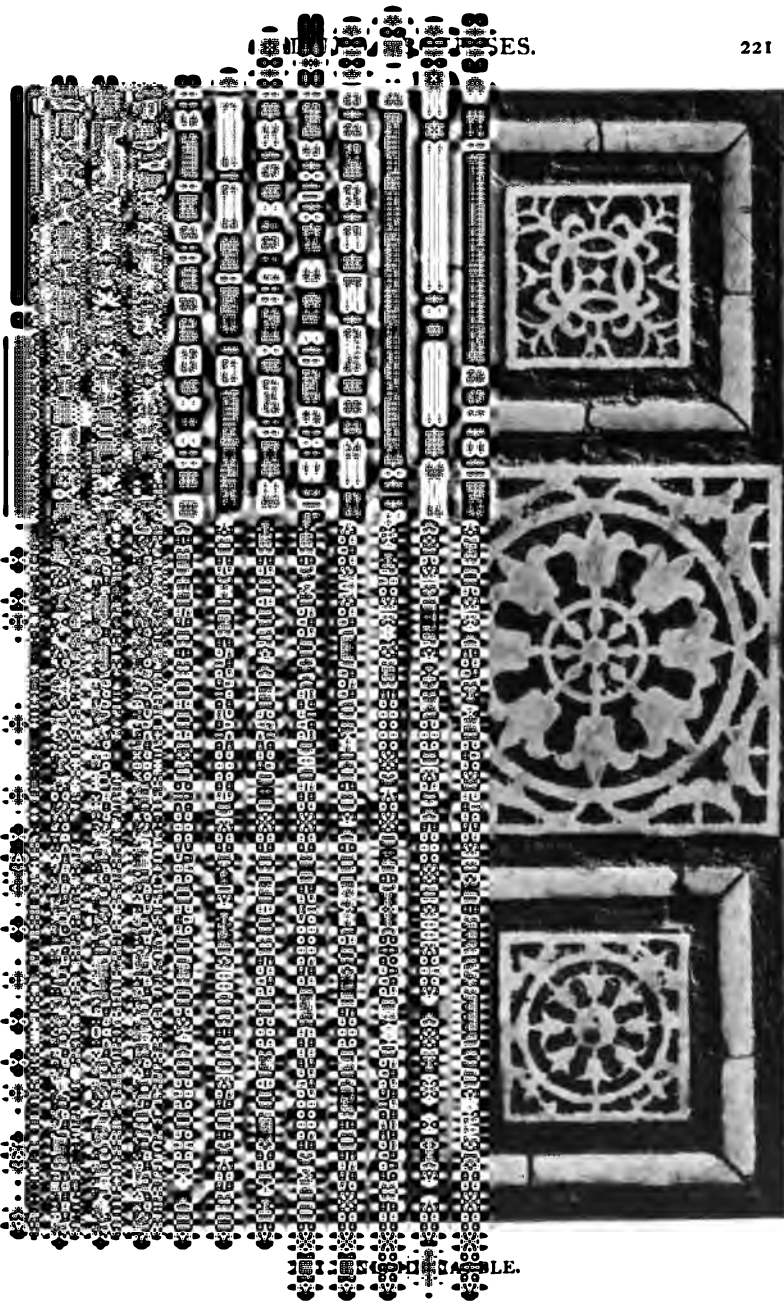


DARKER LEATHER AND  
 PARCHMENT.

is the available means.  
 is at his hand.  
 is in out-of-the-way  
 of textile decoration.  
 mechanical patterns which  
 From the city point  
 the cheapest pattern-  
 labour of no money  
 means of bordering and

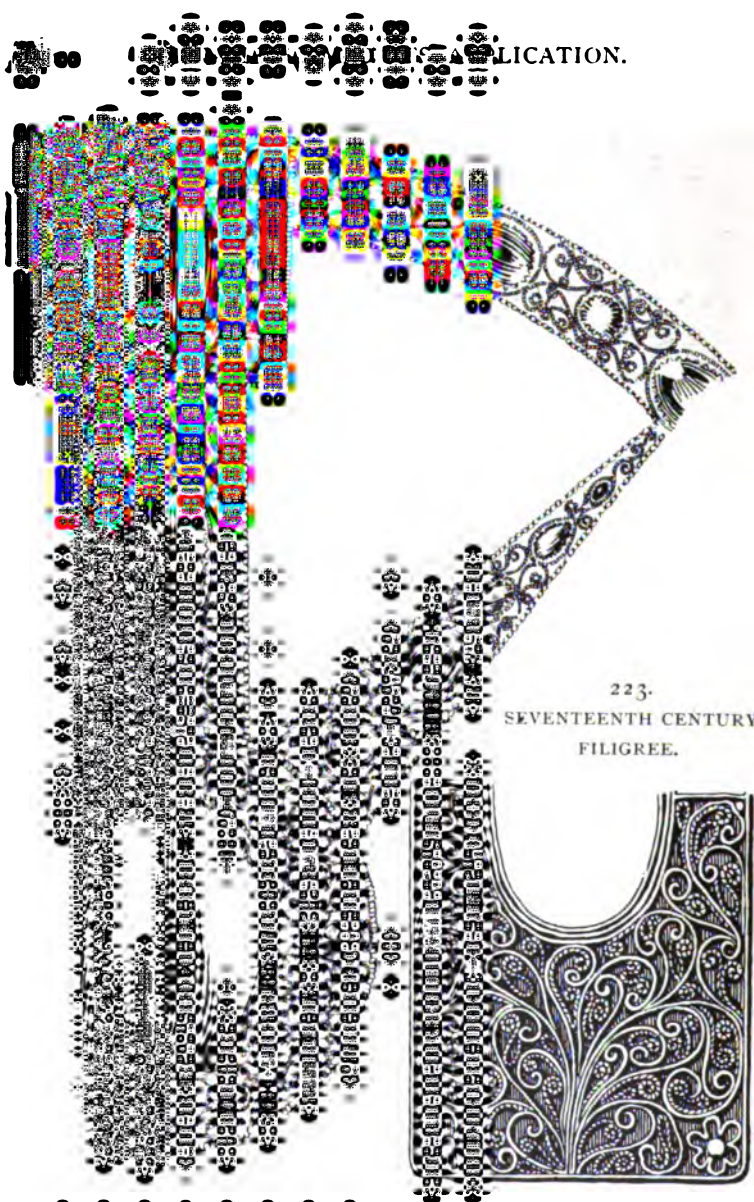
SES.

LE.



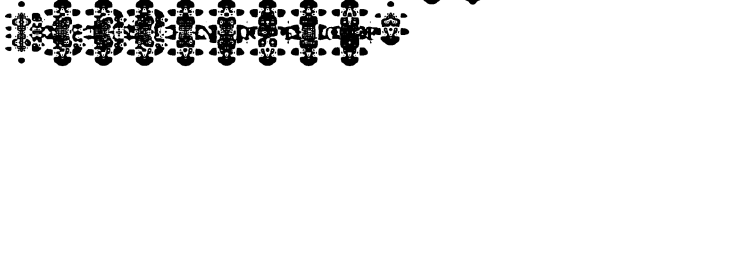


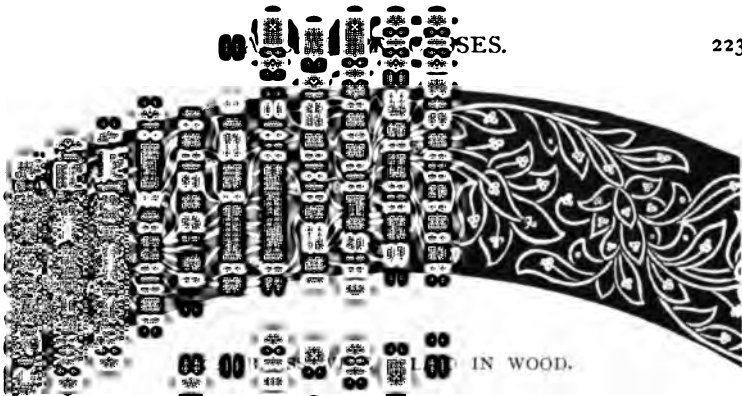
PLICATION.



223.

SEVENTEENTH CENTURY  
FILIGREE.





IN WOOD.

much as her appliances  
ments.

is something more to be  
enables a student to put  
practicality. It is a con-  
sistent that he has not the  
ing the knowledge, of the  
he would fain design.  
can learn for himself the  
xperiment. It wants no  
actice, and as it happens,  
sign under conditions; it  
(which comes of course  
because it is possible to  
here are very strict limits  
stencil plate. To have  
ingeniously adapted to  
on page 217 is to have  
n down region of practical  
on enter.

is as much the necessary  
d in marquetry the fret-  
re being no occasion for  
long sweeping lines are  
of unbroken scrolls. If

the pattern seems sometimes to float too free in consequence (page 218), that is in part at least the fault of the designer.

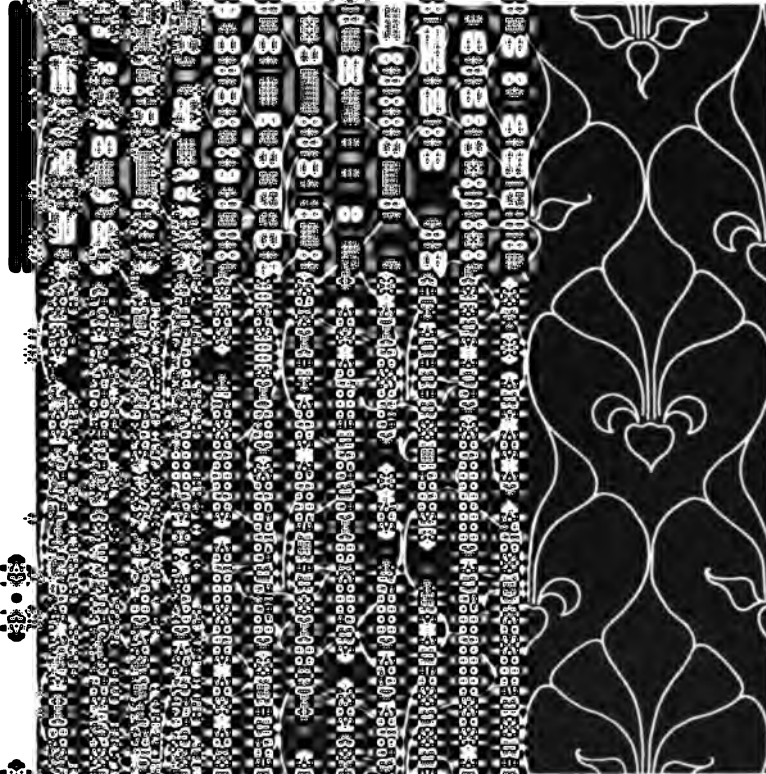
It naturally suggests itself to the inlayer working in veneers to cut both ground and pattern at one operation of the saw. (He can in fact cut half a dozen or more.) He has then only to separate his two veneers, to lift out the fretted pattern from the one veneer and lay in its place the corresponding part of the other. Economy suggested a further step, to utilise the two remaining portions of the veneer (otherwise waste) in a similar way. So to scheme a design that the two resulting panels (page 218) are equally or almost equally satisfactory, is a triumph of inventive ingenuity. One of the means employed in *boulle* to that end was to adopt a plan of composition according to which the ornament was partly in brass on tortoise-shell, partly in tortoise-shell on brass.

The idea of counterchanging frets occurred, as a matter of course, to others than marquetry inlayers, to the embroiderer, for example, who had only to fret a design out of velvet (page 219) and to overlay the two resulting strips on to another material, to get striped bed hangings in which the pattern counterchanged. The apparent difference in strength between the two scrolls in the illustration comes of the cord which masks the sewing down confounding itself, in the one case with the ground, and in the other with the pattern. An Oriental, working in close cloth, would actually have inlaid one material into the other.

Another example of an onlaid fret occurs in the case of a Roman shoe in the British Museum (page 220) white leather over green, sewn down with flat strips of gilded parchment which complete the pattern.

The elaborate openwork designs in cut cloth on ladies' capes and so forth are (presumably) cut in the expeditious way that the wholesale tailor cuts out the parts of a garment—namely, with a circular knife which, like a fret-saw, cuts through layer upon layer of cloth at the same time—the worker having simply to guide the solid pile of cloth.

d, in which the fret-  
 le of carrying the  
 were to be stencilled  
 adopted. The inlaid



L. F. D.

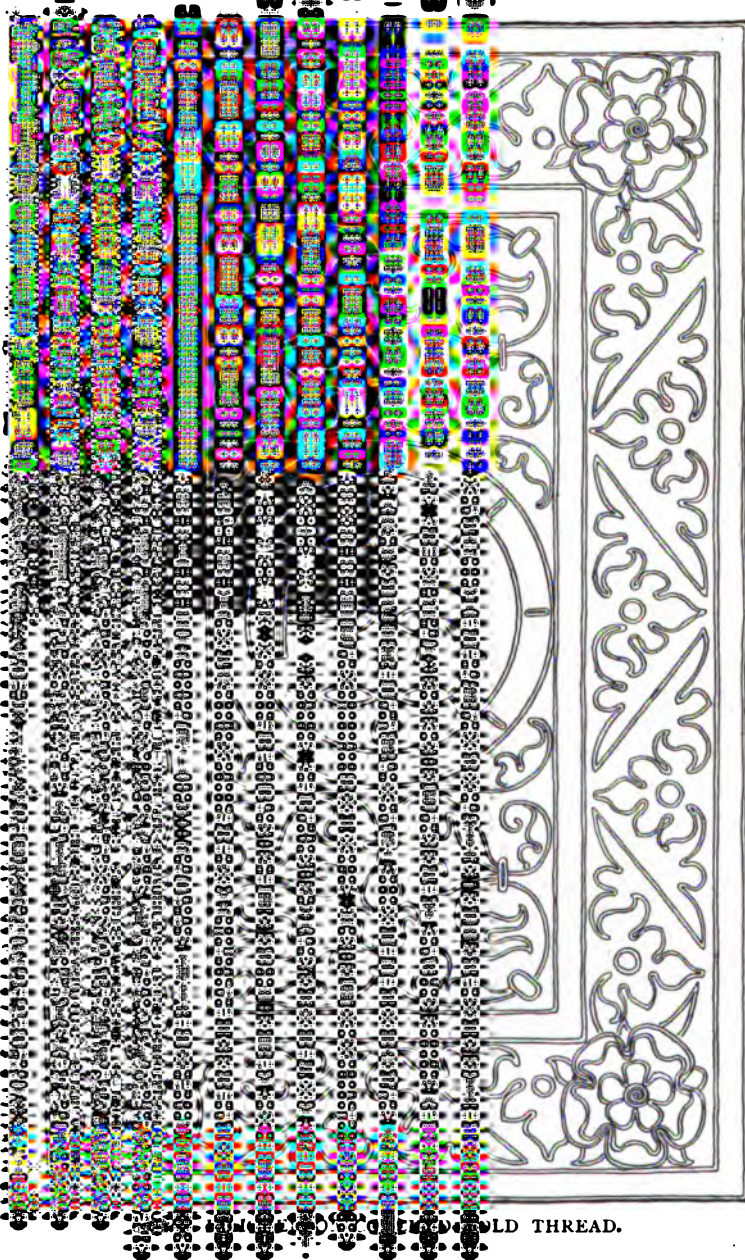
perfectly—the white  
 plate. The reason  
 very small pieces of  
 and are in less danger  
 ; the framework of

white marble is stronger tied together in that way—and has a satisfying look of strength which is also to the good ; and the network of white lines not only gives consistency to the design, but softens the contrast of light and dark, screening the strong colour as it were with a delicate veil of lace. Just so the net of grey cement lines softens the geometric lines of *Opus Alexandrinum*, and the bright brass lines of Chinese *cloisonné* enamel put crude colour almost out of the question. I do not know that the effect of *champlevé* enamel has ever yet been produced by soldering a fretted sheet of metal on to a plain sheet, and so providing the necessary cells for the vitreous paste ; but the bowl of the Byzantine cup on page 199 is neither more nor less than a fret designed to hold precious stones (compare page 198).

Some few other allied, if not related, processes may here be mentioned. It is impossible not to remark the similarity in the design of filigree and of wrought-iron work. What it was natural for the blacksmith to do with bands of iron it was natural for the goldsmith to do with gold and silver wire. And, as a matter of history, he bent it, in the seventeenth century as in the tenth, into spirals which are in miniature what the scrolls of a chapel screen are in large. Indeed, the Genoese and Maltese artificers of to-day do the same thing still, only carrying it to a further point of minute elaboration. Ornament such as that on page 222 beginning and ending with spiral lines, closely compact at their incurling extremities to give mass (the contrast by the way between plain and twisted wire is effective), is typical of filigree work. Perhaps the goldsmith confined himself too closely to the convenient spiral. The wirework from the North-West Provinces of India on page 223, brass inlaid in pale brown wood, though not a favourable specimen of such work, is a pleasing departure from the too, too curly scroll. A simpler diaper in wire inlay is shown on page 225.

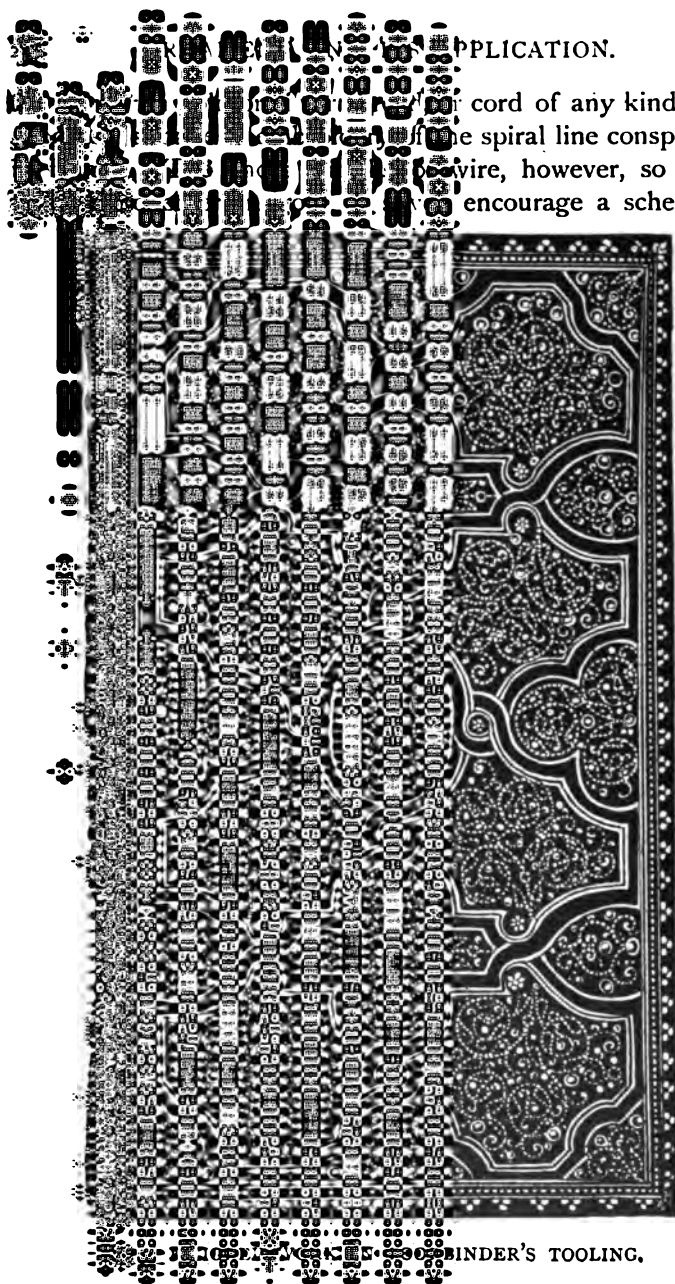
What is convenient to the wireworker is hardly less so to





# APPLICATION.

cord of any kind ; and  
the spiral line conspicuous  
wire, however, so easily  
encourage a scheme of



BINDER'S TOOLING.



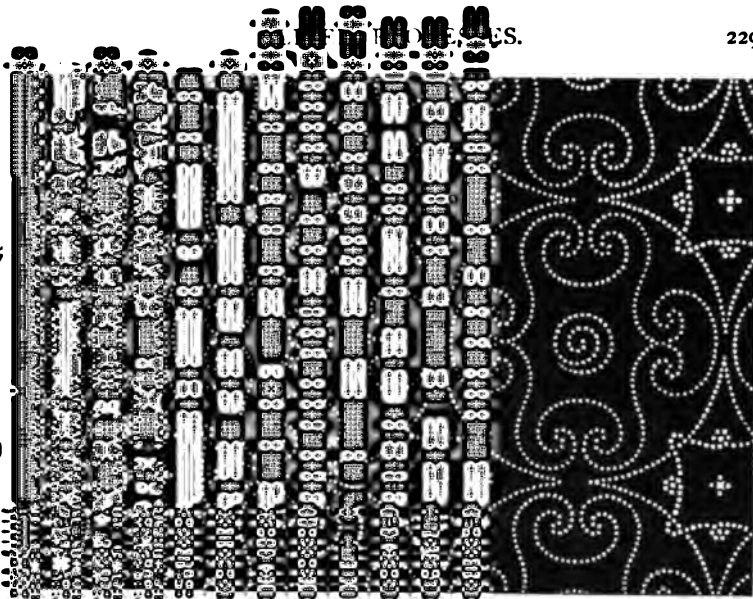


FIG. 1. DOTTED PATTERN.

g," where a continuous the simple but dignified If book-covers are to to do it. And there is of the unbroken border. llé design (opposite) of ends one also of a very famous binder does not the method. Had he m to get curves as free ented himself with the th more emphatic dots, o contrasts so well with t plain. The real ad- eems to me to be that ilative (drawn to a larger lopt), draw dot by dot

# PLICATION.

without any mechanical  
ed be no repetition at  
se of which he is quite  
king of filigree; but it  
in his mind the brass  
ic decoration on chests

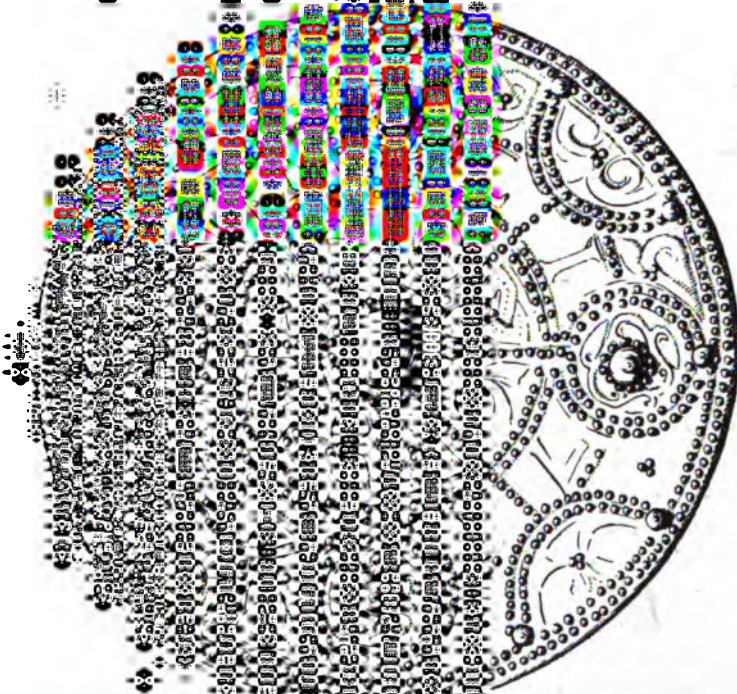


## TAIL HEADS.

en is given above. It  
hat these two different  
look so much alike.  
rdily be understood, in  
the leather on to its  
of this necessity into

ES.

tion of practical design.  
fast the leather and  
establish a sort of con-  
and other mounting.  
tion is plainly to be



ER WITH METAL RIVETS.

mitive leather "targe,"  
not only constructively  
nts. The combination  
b Roy's shield (above)  
one the less effective

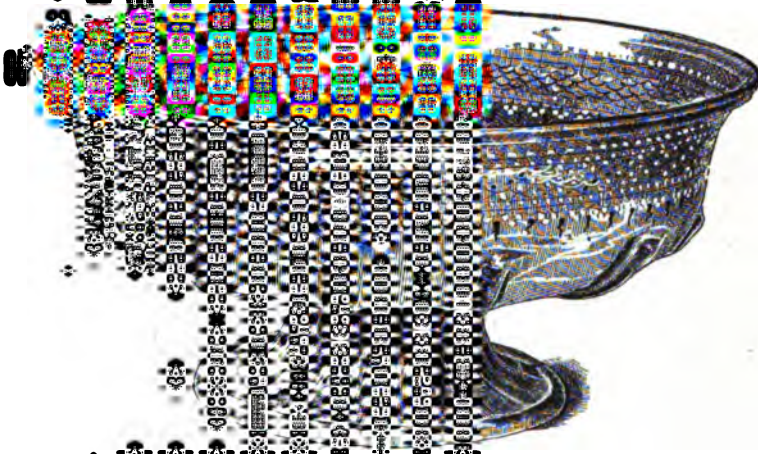
## XII. LIKE TO LIKE.

The danger of added ornament—Should be inseparable—Like to like—Incrusted ornament in goldsmith's work—Carved inlay—Glass upon glass, in the form of prunts and threads—Cast and stamped ornament—Expedients permissible in rude work not allowable in work more pretentious—Wedgwood ware—Mechanical aids to manufacture not a modern device—Their use and abuse.

ORNAMENT being, rightly understood, a part of the thing ornamented, there is some risk always in adding it to a thing already fashioned. But the danger is imminent when it comes to incrusting a surface with added ornament. It has a way of appearing to be stuck on, not part of the thing. And it is the appearance of being added which is so objectionable. There are delightful forms of decoration which are always, as it were, put on—embroidery for example. And yet that is no less admirable than tapestry, which is worked into the warp, and goes to make the texture which it decorates. The point seems to be that, though ornament may, and in many cases ought to, show frankly how it was done; though it may, and often ought to, look like what it is, it ought never to look as if it could be removed. Once added, it should seem to be inseparable. That is more likely to be the case if it is applied at a comparatively early stage of the work—relief in clay, for instance, before the vase is fired, in glass whilst yet it has to be submitted to the furnace. In these cases the ornament is in the material of the thing ornamented. There is an obvious and satisfying fitness always in the application of like to like, of metal to metal, glass to glass, clay to clay, silk to silk. It is something to feel that the thing is of

There may be the further  
 there is then no danger  
 e. In the case of any-  
 re to be fused some-  
 sion is a necessity.

days made good use  
 wire or of grains and  
 a thin foil of soft metal  
 without solder to a

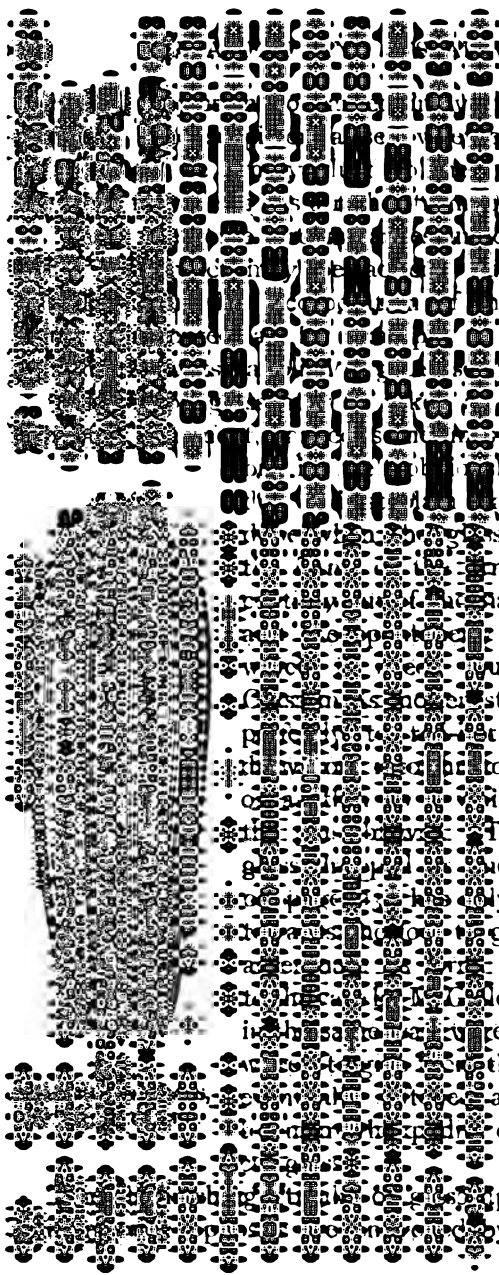


GLASS—VENETIAN.

Oriental metalworkers  
 dient, using, for example,  
 ee for colour's sake (164,  
 ay than of incrustation,  
 being a makeshift for  
 autiful decoration.

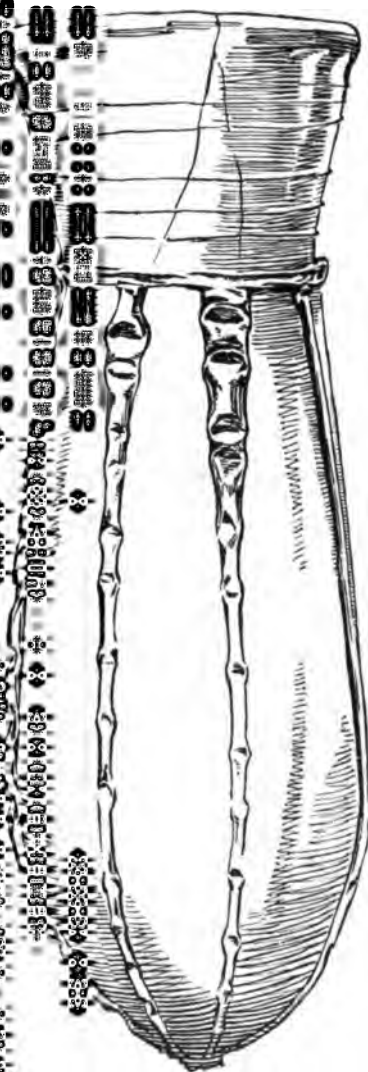
substantial kind is not  
 ts one imagining what  
 be without the added  
 quite secure. There is





# PLICATION.

standing up from the  
the ornament may  
surface. Thorough as  
ry look.  
er which ornament in  
t there must be no  
e ornament with the  
the case of the up-  
page 150).  
a typical instance of  
to excess no doubt,  
ly the right thing to  
at the enrichment was  
s was red-hot. And  
nament grow so per-  
ature of the material  
and directness with  
ust be manipulated.  
state not only adheres  
et glass, but can be  
nds as thick as a rope  
pcord at the will of  
The streak of molten  
e end upon the cup  
ly to be drawn down  
give ribs which softly  
The long buttresses  
é on this page, applied  
re further cut upon the  
that squarer look) and  
again in the furnace,  
of molten rather than  
applied to the Saxon  
by simple indentation



GLASS UPON GLASS—  
SAXON.



PLICATION.

glass which seems to  
sellers all the world over.  
week work, the glass-  
threads in the form  
here and there some-  
in reference to the

rapid sketching, as it  
to the charm of its



ASS—SPANISH.



235.  
COLOURED THREADS  
OF GLASS UPON GLASS  
—PHOENICIAN.

tion  
ried  
ed in  
with  
k.  
ould  
orm  
ittle  
ewel,  
ble  
har-  
to  
en-  
estic  
into  
of the  
ping  
with  
the  
e of  
the  
chment can be got in  
end unnecessary labour  
re is a great deal of  
is expedient to spend  
d it may yet be artisti-  
comes to work of more  
figure medallions, cameo  
stamped on glass, one  
mechanical appliances. The  
in the way of applying  
d then cutting away all  
form destined to be in  
design was to be in one

# PLICATION.

ly they would, like  
 emian glass-cutters,  
 vessel say in white  
 h red, and cut away  
 ound or pattern as  
 od to them, soften-  
 ffect afterwards in the  
 apparently. At all  
 eir work has none of  
 mess belonging to cut  
 he accepted model of  
 ting in glass is the  
 Vase, the very extra-  
 as it seems to me, of  
 workmanship. In so  
 is masterly sculpture,  
 d it upon so fragile a  
 b m? Regarded as vase  
 n it is not decoratively  
 ctive, nor in any way  
 stic of glass. A monu-  
 nt patient labour, yes! but  
 in the copybooks that  
 power of taking pains,  
 in life, is *not* genius—  
 telligent direction.  
 pages 148 and 149) to  
 h his “prunts” and the  
 e potter, like the glass-  
 y, stamp it with a die,  
 ough, by the way, he  
 He can also cast the  
 es, or what not, as in  
 h them to the moist  
 b, and when all is dry

as much part of the jug  
are below stamped into  
are scooped out of the

models for ornaments  
fact that as decoration  
finnikin in scale and  
they are to adorn. The  
one thing, the sticking  
another. The device



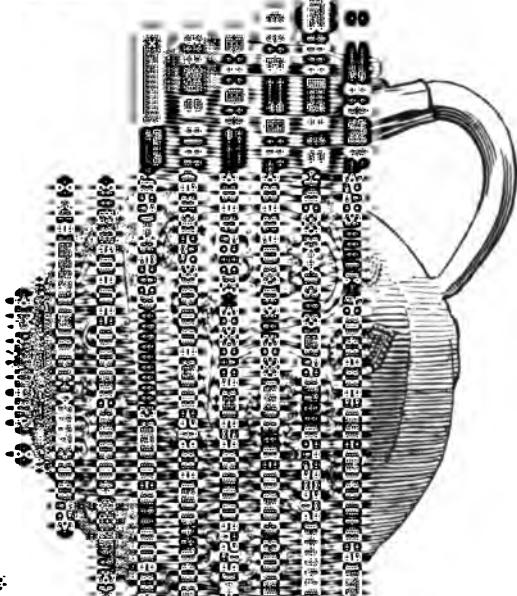
RIES, ETC., STAMPED ON  
LAY APPLIED TO A STONE-  
BODY (SEE 239).

adicaft we may resent  
Mechanical and per-  
quite out of place. And  
one likes them.

of much more ancient  
artists, who, in innocence  
whose work they pro-  
they imagine to be  
week to mediæval times  
ould to save themselves

LICATION.

stamped their leathern  
to tool them in the  
sixteenth-century men.  
d safely save labour,  
by scruples about so  
mechanical appliances that is  
tion they offer in these



(TAIL SEE 238).

is so barefaced that it  
yield to it may almost  
in their eyes open. An  
work and no desire to  
ould have no great diffi-  
mechanical appliances.

### XIII. PARTNERSHIPS.

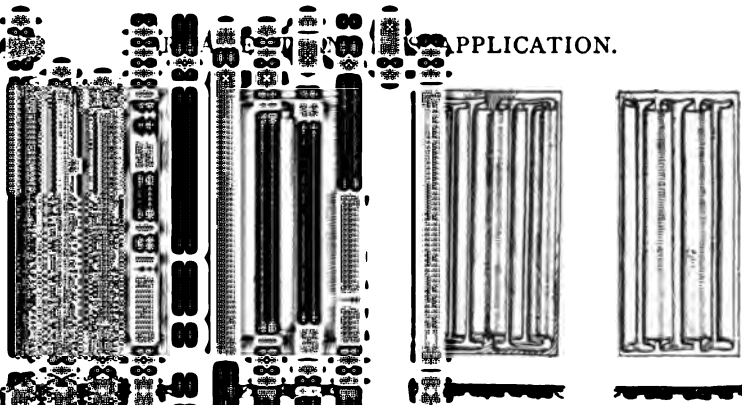
The limits of a craft—Partnerships between Joiner and Carver ; Turner and Inlayer ; Glazier and Glass Painter ; Glazier and Mosaicist ; Silversmith and Glassblower ; Cabinetmaker and Locksmith ; Bookbinder and Silversmith—Relief and colour—Intaglio and colour—Modelling and mosaic—The concert of the Crafts.

A FAIR inference to be drawn from chapters past is : that a workman does well to keep within the limits of his craft, to aim at precisely what that will allow him to do, and neither to waste his energies in striving after the impossible, nor to stultify himself by doing at great cost of labour something that could better and more easily have been done by some other means. "Let the shoemaker," in short, "stick to his last."

But there is no reason why he should not go into partnership—so long as the partners are well assorted. And there are some undertakings better conducted in partnership than single-handed. Mason and carver, joiner and inlayer, goldsmith and jeweller, have from the first been associated together, and enamelling was at its best when it was bound up with goldsmith's work and not a painter's art simply.

Two or more of the crafts we are now accustomed to keep separate were in old days commonly practised by the same man. The slight carving necessary to the completion of linen-fold panelling (68, 240) came quite within the scope of the joiner—and the gougework enriching so many an old oak chest or settle (82) was without a doubt his doing—the last touch to his handiwork, the expression of his pride and

# APPLICATION.

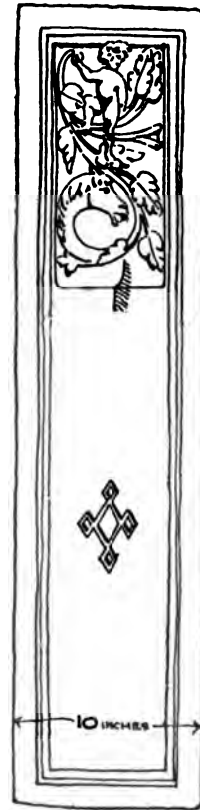
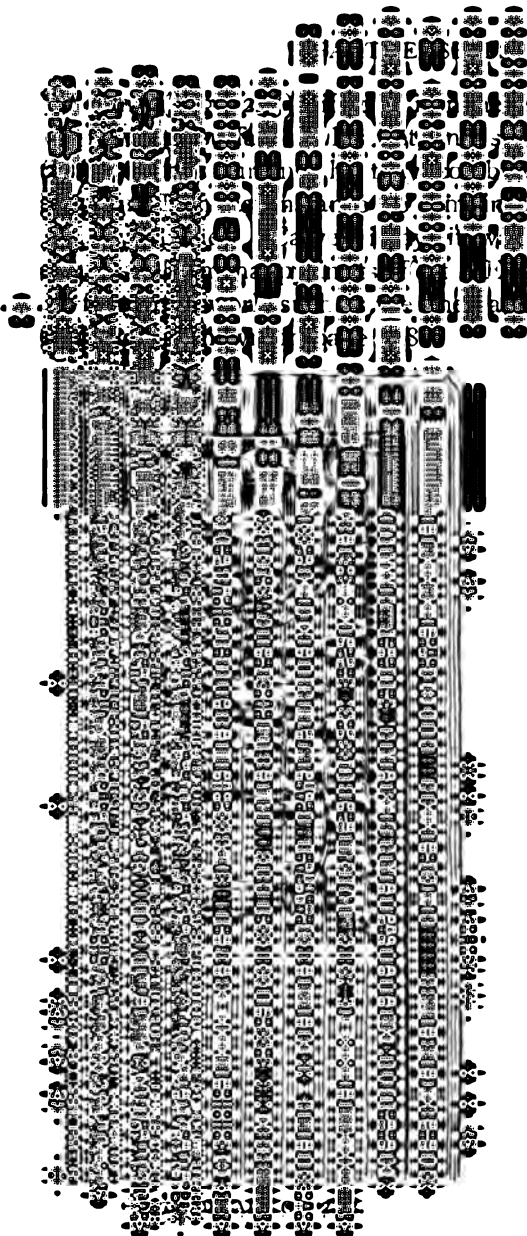


# " PANELLING.

that it was done—and, in  
 is best.  
 and carver (in all proba-  
 ated opposite (242), where  
 ected by the other. The  
 e framed up his work into  
 h-century joiner confessed  
 nel; and the carver, by  
 n the panel (cutting away  
 and so not cutting good  
 est to the work just on a  
 rizontal band of carving,  
 panels were put together,  
 hich would have resulted  
 ng of the same kind was  
 ther in the period of the  
 page 244 is not a model  
 a very ingenious way of  
 ot not planing away the  
 for one man to make use  
 m often in combination.  
 his carving and leaves it



working in, he may  
 lightly emboss it (page  
 it with inlay (page  
 what we should now  
 said just now (page  
 ception must be made  
 a Chinese screen of which



242. SHOWING  
 POSITION OF 241.

## APPLICATION.

only the design of the ingenious way in which the built up of relatively of tusk (the joints of most in the lines of the and the masterly carving, enable us to the unpromising, but to some extent nature of the ground. not being the actual the wood, somehow gives on that the raised work in it and not stuck on. it is that we accept both raised work as surface an unseen foundation. certain is that the effect ing to be desired.

re crafts which in their depend upon others— as was said, upon gold-coppersmith's work, and ing upon the help of the the glazier is equally de- on the glass painter from he ceases to be content glass mosaic. The parts er and painter-respectively in the production of the are clearly shown in the page 249; and even when a painter aims at work as possible, he is still, with ing, dependent upon his of colour which makes

than small domestic  
 es blind us to the  
 purely mosaic glass  
 he truth is that for  
 t at least the glazier  
 t the Paris Exhibition  
 some interesting ex-  
 ch painting did not  
 is to say, for painting  
 fused in the kiln to



"À JOUR."

of colourless glass on  
 rship as this between  
 t use in the execution  
 in the case of figure  
 plain potmetal glass.  
 s and it is not easy to

worked together to  
 small late Roman vase  
 page 251 was first

# APPLICATION.

When the glassworker blew the glass, slightly flattened through the openings, he produces "en cabochon." Mr. [Name] gives such hint as this from [Name] who passed into a vessel of glass, red-hot, offers similar results in very interesting work.



GRAVED, AND SLIGHTLY  
SAND-BLASTED IRON.

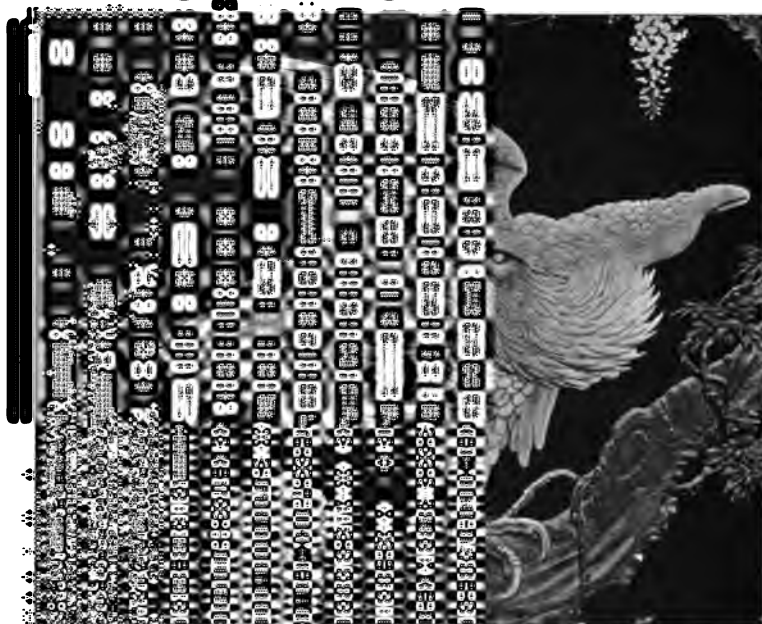
Some sort of partnership resulting in design of a [Name] and cabinetmaking in the way of clamps (229), in which the mediæval [Name] and it may be fantastic

renders in the Victorian  
his contemporaries in  
association of one craft  
he combines in a  
called it mediæval)  
and inlay, piercing and  
result hardly to have  
been bookbinder and



purposes, gives again  
ment, sometimes, like  
case of door furniture,  
account. The seven-  
is not of any great  
aved and pierced) are  
taken as some sort of  
only about his part of

PLICATION.



INLAY.

amends for the painful  
 making. We have here  
 ing not together but in  
 partnership between colour  
 one that by no means  
 ed reliefs of the Della  
 mes considerably when  
 in monochrome. The  
 photograph of it. This  
 the harsh colour which  
 in enamel. There are  
 coloured in a medium  
 control, which we would  
 happy association of

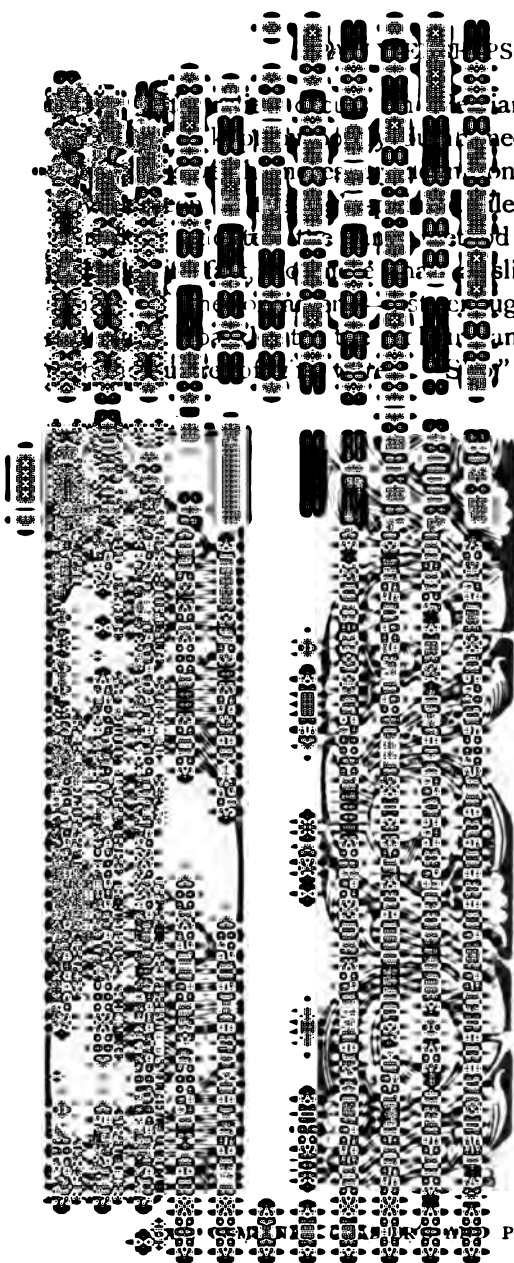


P.S.

an faience, where the  
 eeding in fact a traced  
 n to the pattern. That  
 le on page 254, though  
 d in figure-work. The  
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 ough to catch the light  
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 ” (see page 148) gave,

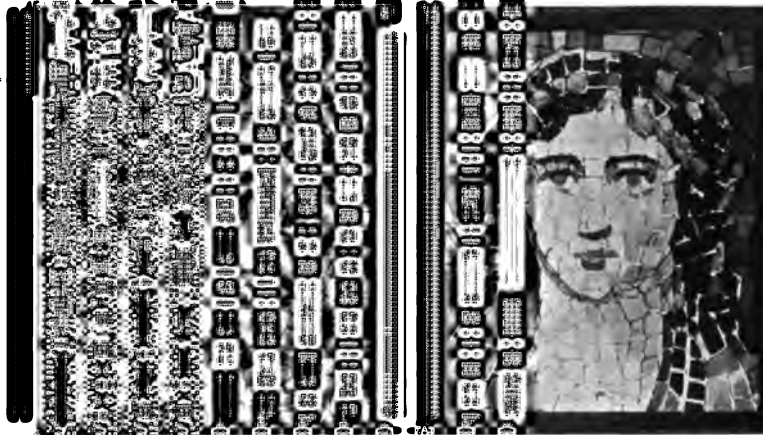


PAINTER'S WORK.





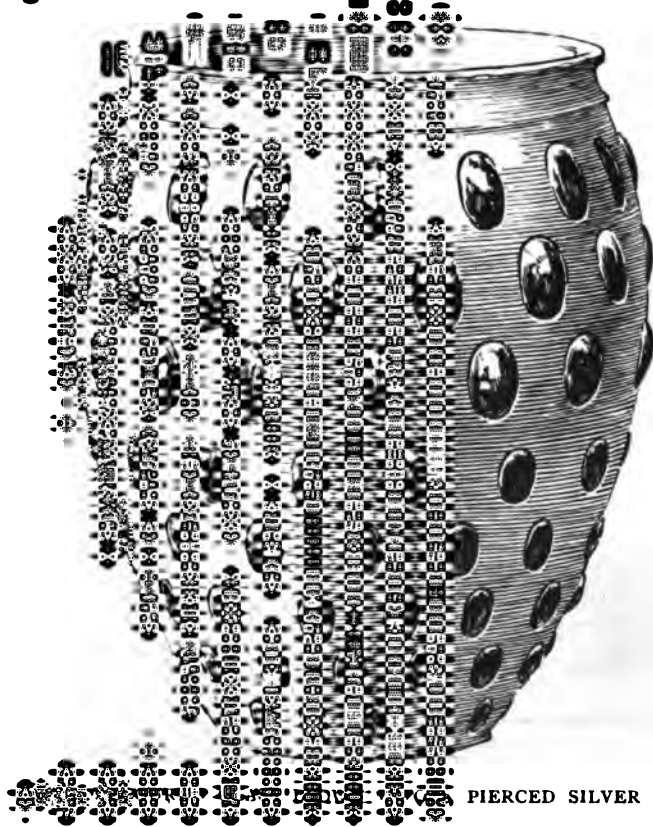
CATION.



WERE FUSED ON TO A  
SERIAL.

relief. Here we have  
double process to an  
And it is worth  
proportion who introduces into  
necessary to his purpose,  
eventual painting for  
would not be so easily  
he would be less sure  
In the same way,  
modelling suitable to  
with a coloured glaze  
necessary than what  
referring to coloured  
ally have occurred to  
of relief as Mr Fred  
nel shown by him at  
(254). It is executed  
some of it artificially

with transparent colour; to bring the surface to a uniformity (most artfully chosen) of colour and the scales of colour a quality not to be compared with that of a painter, intent only to enhance the effect. The success is in using the colour, though there have

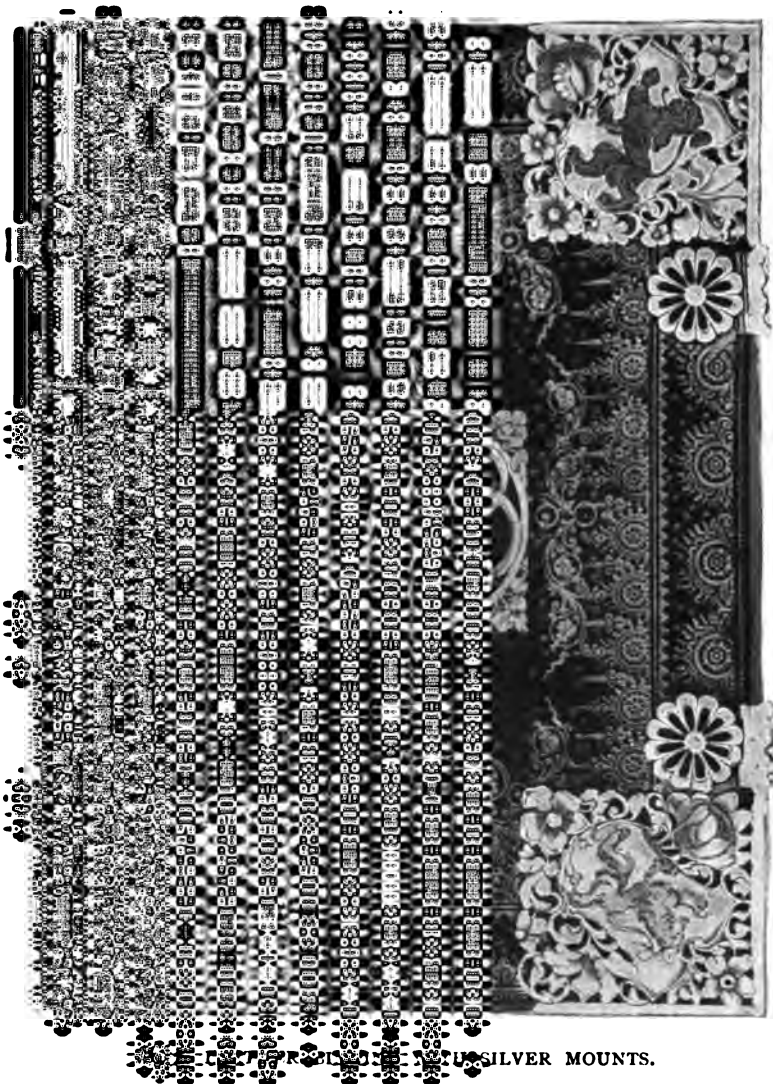


PIERCED SILVER CUP.

ICATION.

been chryselephantine statues, and though sculptors of our own day have made ingenious and effective use of coloured materials, painters have for the whole been more successful in making use of relief than sculptors in adding colour to their work.

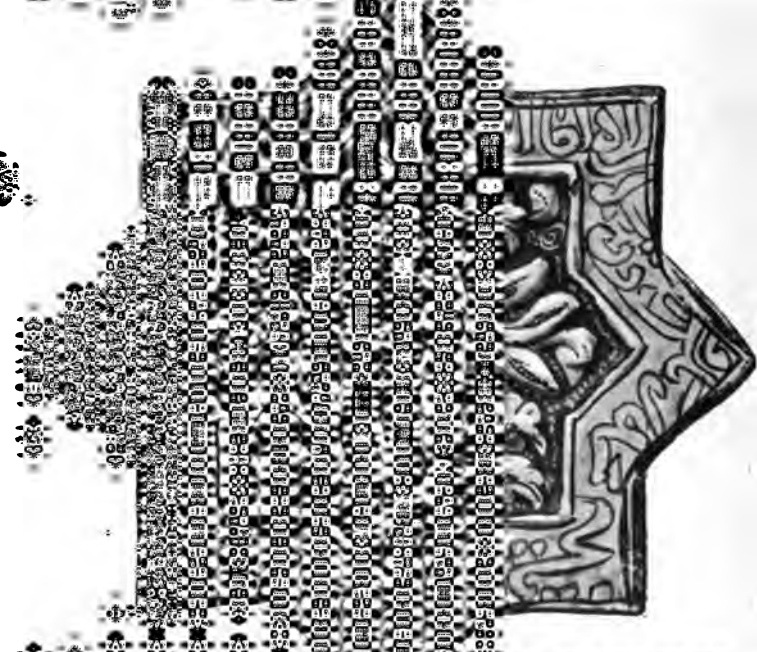
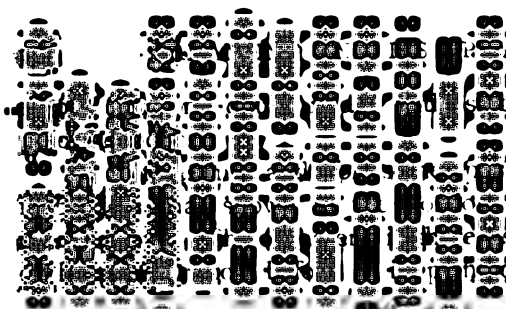
In the case of combined colour and relief the first question is always which is to be of predominant importance. The one must be subsidiary to the other. The difficulty of subordinating colour to form is simplified by confining it to the background as in the beautiful panel from the Bishop's throne at Ravenna (256), where the interstices between the carving are filled in with gilt and coloured glass mosaic; but the colour probably did not stop there; the circular cavities now



SILVER MOUNTS.

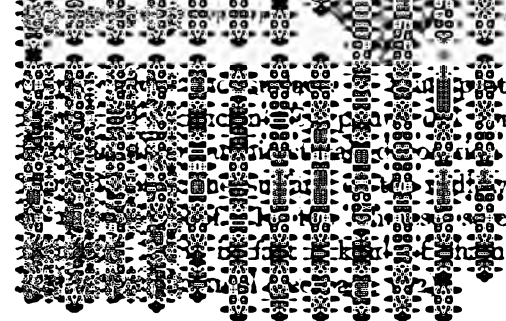
PLICATION.

s of lapis or other  
poses very practical  
of a Chinese screen  
it were scooped out  
, and the painting,

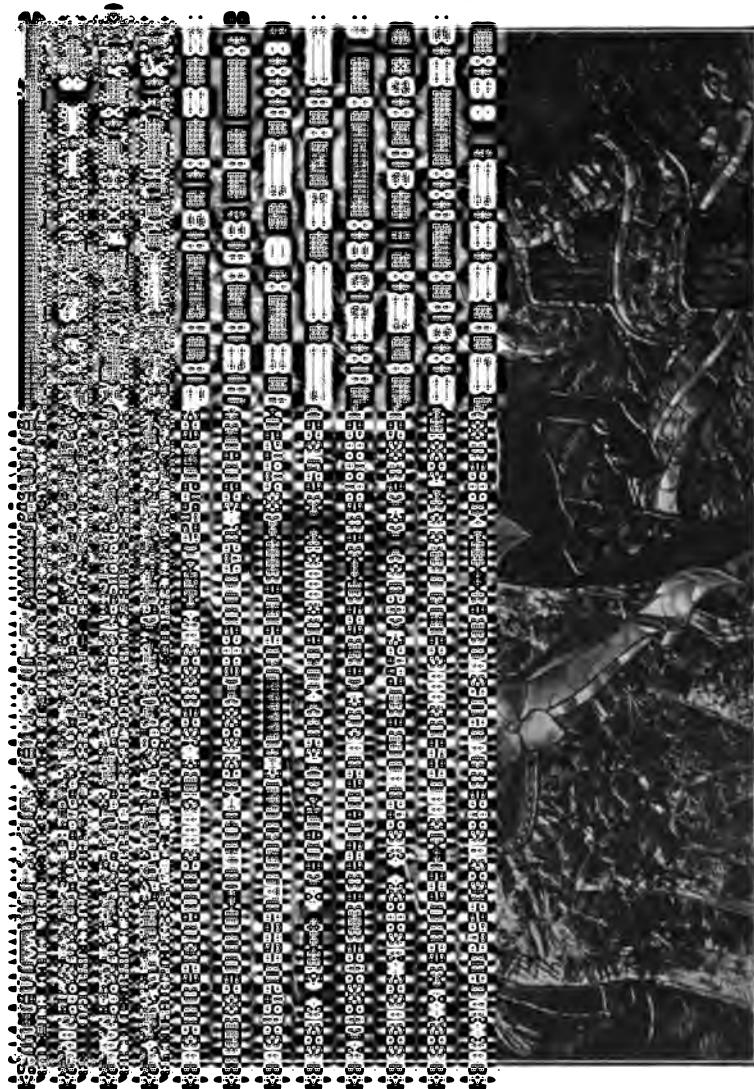


ARE IN SOFT RELIEF.

ected from wear or  
something of the same  
; but their designs,  
were slightly modelled  
een the sinkings are  
nplevé—only in wood

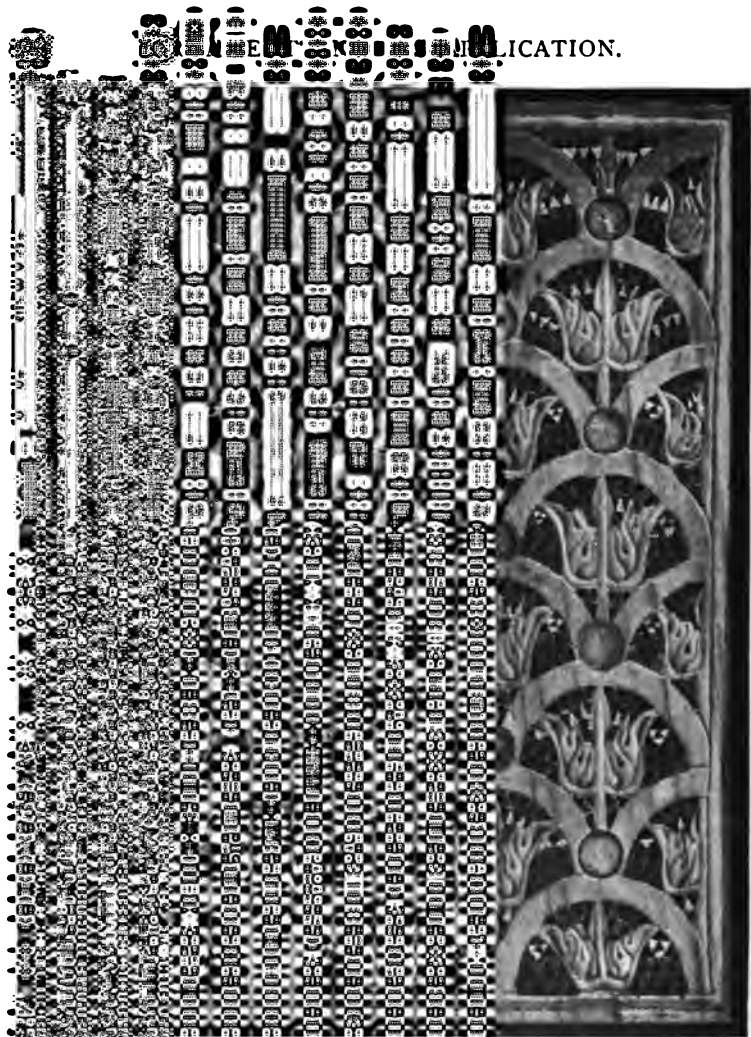






254. PANEL IN MOTHER-O'-PEARL AND GESSO, BY F. MARRIOTT.

PLICATION.

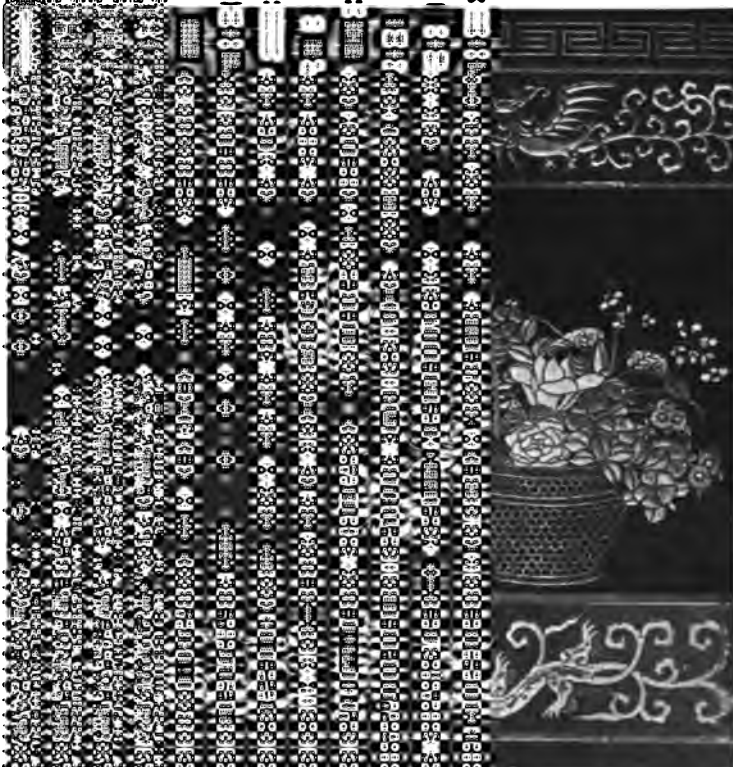


MOSAIC BACKGROUND.

relief remains to be  
all panels of mosaic in  
Metaponto, in which  
packed over in tesserae.



possibly have been  
as set; but, whether  
succeeded in what  
possible task. The  
accident which happens  
pushing them into  
sequently, a neigh-  
ne may be pushed  
e. These particular  
for the skill with



NTED.

PLICATION.



LIEF.

(8)

which they are done, exceedingly interesting. They represent, need it be said? rather the kind of thing one is delighted to come upon for once, than what it is advisable to do in mosaic—a characteristic quality of which is that sort of flatness (never absolutely flat but really a slightly undulating or buckling surface) which comes, as one may see at Venice or Palermo, of trying to embed tesseræ as evenly as may be in moist cement.

It is difficult in some cases to determine whether compound work is the result of a partnership between different men or only between different methods of work practised by one and the same man. Any doubt, where two have been at work, is proof at least that they have worked in concert. The danger of calling in outside aid is that the ally may turn usurper. In the case of a partnership merely between the handicrafts practised by one man the only danger is lest he should not be master of them all. Even then he may know enough of them for his purpose. The important thing is that he should have a very definite purpose and strictly subordinate to it the crafts he calls to his assistance.

#### XIV. PRACTICAL DESIGN.

The technique of design—The distribution of ornament—Composition—Masses and lines—System—Symmetry—Recipes—Flat treatment—The function of shading—Variety—Proportion—How far rules are of use—Full and open pattern—Emphasis.

IT has been attempted, so far, to show the relation of ornament to technique. There is also what may be called the technique of design—its application, that is to say, to its position, place, and purpose, quite apart from the material used or the tools and processes employed—the question in short of the distribution of design. The painter's answer to it is "composition." But he has only, as it were, to make a plain statement. The designer of ornament has to undergo the severest cross-examination. He has not merely to distribute his design over a rectangular area of his own choosing, but to accommodate it to a shape and proportions as to which he has no choice. There is no use in pretending to lay down rules for the disposition of design. It is so entirely dependent upon circumstances. Nor is it advisable to map out the lines on which ornament might be distributed over a given surface. Even then much depends upon its purpose, place, and surroundings generally. And, were it possible, it would only be to make the more effective arrangements of line and mass tedious by insisting upon them, and to hinder the exercise of that personal bias which goes so far towards individual design. It is in planning that originality has scope. New forms are only once in a while to be evolved, but infinite variety is possible in arrangement of forms free to us but not our

personal property. A teacher may with advantage demonstrate to his pupils on the blackboard the lines on which a given problem is to be solved ; but anything like the dogmatic laying down of rules would be hurtful, if it were not futile.

The only way of learning composition is to compose. No better exercise could be given to the student than to set him to plan a panel to take its place among existing panels or to form part of a predetermined scheme of decoration. In the criticism of such designs the teacher would naturally point out where they failed, and why, and how they might be made better ; he might in that way impart without pedantry something equivalent to not-to-be-written rules of composition.

A designer goes to work somewhat according to his temperament. One man will attack the problem with a rush ; another will creep up to it. One will begin by planting a shape (or shapes) upon his panel, supporting it by subsidiary shapes, and finally connecting them by the lines necessary to his composition ; another will prepare the way for his design by a more or less geometric groundwork, on which he will build up the lines of his pattern, eventually giving point and focus to it by the introduction of masses judiciously breaking the monotony of line. And either of them is equally right. It depends upon what he wants and what he can do. If, for example, a man can trust himself to start with irregular forms arbitrarily disposed, accidental patches as it were upon his panel—why not ? though another might find it impossible to connect them by any system of lines whatever. The safer plan for *him*, at all events, is to start with some orderly system determining the distribution of any prominent features in the design. It may suggest also the size and shape of them ; but it does not follow that because a designer starts on systematic lines that he may not in the end depart from them widely—so widely that only those who look for the scaffolding would ever suspect it to have been employed. Symmetry is an element of design worthy of all respect ; but it has been

made a fetish. It is the obvious way of arriving at balance. It is the scientific formula that may help us through a difficulty out of which impulse has failed to show the way—no more than that. It is a convenient working rule, invaluable in subsidiary forms of pattern design, but by no means a law, and a very poor substitute for that just sense of balance which it is the designer's part to cultivate. A designer depends upon his wits.

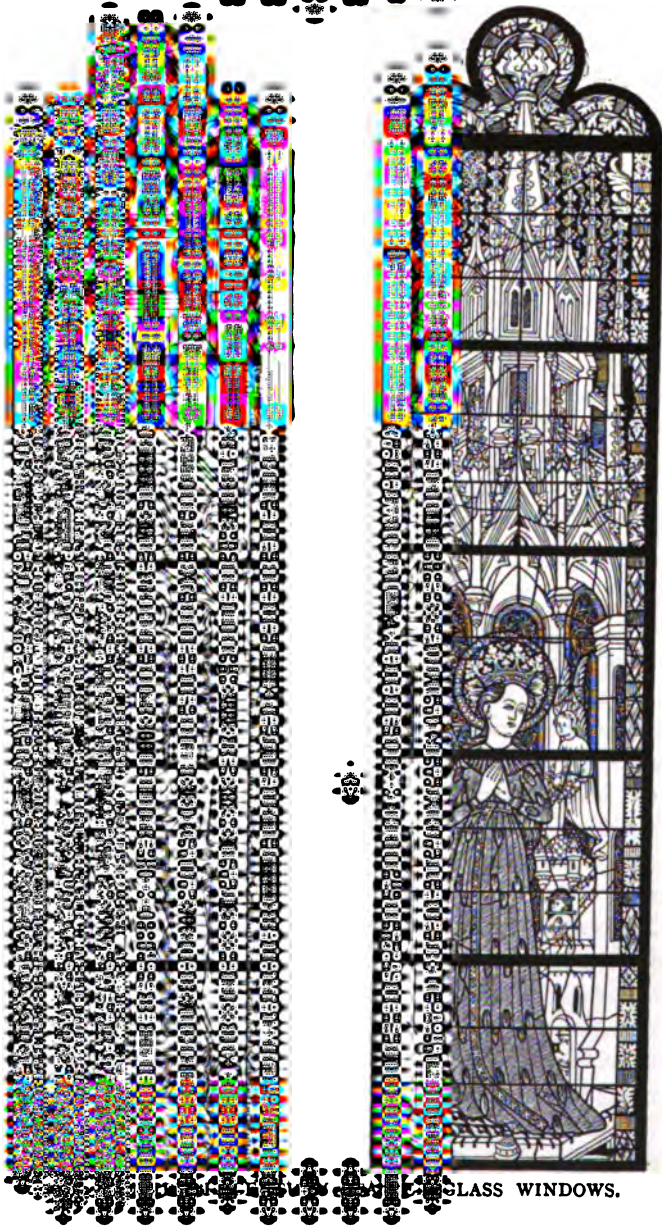
There are other "recipes" for design which have been raised to the dignity of rules, nay, more, to be articles of a faith rather ridiculously credulous—and perniciously, if they effectively fence off the adventurous from fields of design which would give wider scope for personal faculty. Happily the adventurous spirit is not so easily debarred from the path before it.

One of the bogies of the doctrinaire is flat treatment—a quality sometimes regarded as essential to decoration. Only in a very limited sense is that so. Any effect of relief disturbing a surface which use or sentiment warrants us in expecting to be flat is, to say the least, ill judged. Beyond that an artist of taste must be trusted to know what degree of relief is admissible—say in wall painting or stained glass. The projection of the canopies in the Decorated windows opposite is unsatisfactory; but there are windows of later date far more pictorial with which there is less fault to be found.

William Morris explained very well the function of shading in ornament not actually in relief: which is, not to give roundness, but to explain form. So much shading as may be necessary to do that is not to be denied to the designer of ornament. When he attempts to give roundness and relief to it he is sure to offend some whose judgment carries with it the weight of something like authority.

Variety is an element hardly to be dispensed with in ornament, though there are occasions when the insistence of





GLASS WINDOWS.



monotonous repetition is more to the purpose; but where variety should be introduced, in what form, and in what proportion, there is no possible saying.

Proportion itself is a subject on which there is little more to be said than that almost everything depends upon it. Still it is less a matter of calculation than of feeling, too subtle to be put into words—even in a given case. As to rules of proportion they are (like other rules) wisdom after the event. We deduce from perfect work what we call rules of proportion. It may be doubted whether perfect work ever resulted from conscious obedience to such rules. Or if it did (and Wren may be called to witness that it did) it was not so much a work of art as of science.

Nevertheless, though the artist whose proportions please does not work them out mathematically—a knowledge of the ratios which have worked out satisfactorily is of undoubted use in enabling a man to rectify at once what is amiss in his own work. Canons may be defied by genius; but if when we fail our failure explains itself to us as the consequence of having violated an established rule, we are on the way, realising that, to amend our misdoing. What Ruskin said about perspective is true up to a certain point. You cannot by rules of perspective draw the elaborate tracery of a flamboyant window or the cuspings of a Gothic arch, and must in the difficult drawing of such features depend upon draughtsmanship. But his inference that it is consequently not worth while to master a science which suffices only to solve the simpler problems, is not altogether just. A knowledge of perspective helps at every turn to keep the draughtsman right in his free drawing. Just in the same way rules of proportion come continually to the help of the designer, though he may set out with no canon of foregone proportion. All rules bore an artist; but for the student, at least, they are helpful, and needful until the time comes for breaking away from rule: he will want no telling when that day arrives.

It is something to know the proportions which are at all events safe, still more to be aware of those least conducive to satisfactory results—the panel for example which is too nearly square, or disproportionately long. A teacher will, of course, give his pupils object lessons on such points; but in the end an artist will depend upon himself. He may like a shorter or a narrower panel than the approved proportions give. He will work out the problem for himself; and in the end he will depend less upon measurement than upon his eye.

Given the proportions, then, of a panel or other space to be enriched, the problem is how to distribute his design over it; how proportion the ornament, rich or rare, to its ground? All that can be told him for his guidance is, that the most dangerous course is midway between the two: a half and half effect is never satisfactory. The actual proportion of ground to ornament is not easily to be measured. It has been said that on a well-balanced mediæval shield of arms the charge is equal to its field—the area of the rampant lion, for example, precisely that of the ground not covered by the effigy. If that is in reality so, it does not give one that impression; the charge seems to occupy the ground, not to go shares with it; there is no appearance of half and half. It may be doubted whether any composition would be likely to satisfy the eye in which ground and ornament *appeared* to be more evenly proportioned than as three to five.

Satisfactory ornament generally appears either to cover the ground or leave it rather open. The distribution of the design needs in each case to be thought out; but there is less chance of disguising any want of balance in the parts when the lines of the design confess themselves openly against a plain background. It is for this reason, perhaps, that we all begin by crowding our design as full as possible, and only arrive with experience at the difficult art of making a little ornament occupy the space.

Fulness of pattern does not, however, relieve the designer

from the necessity of distribution even enough but not too even—of balance, that is to say, and of emphasis.

To the designer, more surely than to other artists, art is emphasis. And emphasis is not an after process in design. It begins with its very inception. Where to emphasise, the designer should need no telling. If he does not know the central point or points of his scheme, no one can tell him.

How to emphasise is partly a matter of choice. Emphasis does not mean shouting—though there may be occasion for that. It does not necessarily mean cumulative detail. It may be quite as well secured by reticence as by reiteration. Isolation will give point to a feature, as surely as the pause before or after the word gives it significance. Weight of mass, intensity of colour, strength of line, sharpness of contour, are obvious, but not the only, ways of laying stress upon a point in design. A slight difference in treatment will give accent to it. An angular form will naturally assert itself in the midst of flowing lines. An outline, where the forms generally are not outlined, will have the same effect. The general tendency of the whole design may be towards the significant feature—everything in it may as it were point that way.

Proportion and variety are arrived at by first blocking out the detail in well-defined masses, afterwards perhaps to be so broken up that they are hardly distinguishable. But it is not in the least necessary so to break them up. Some of the most satisfactory masses of ornament are those which have evidently been designed within a definite shape such as the floral ornament which falls within the lines of what is called the Indian shawl pattern. These formal shapes enclosed by no definite line, but given by the grouping of the detail, are a feature in Indian and Persian ornament, to which we have hardly paid attention enough.

## XV. OBEDIENT ORNAMENT.

Loyalty to conditions—The natural subservience of ornament to the constructional idea—The point at which it ceases to be natural—Success the only justification of revolt—Undue insistence upon structural subdivisions—Examples, window mullions, wings of a door—Symmetry by implication—Nothing casual in design—Design conforms to the space to be filled—The lines on which a circular design is planned—The lines on which a cylinder or vase is decorated—Contradictory forms—Distortion.

DECORATIVE art in general and ornamental art in particular are pledged, so to speak, to obedience. An artist is free to choose his trade, but not to rebel against conditions to which, by implication, he agreed in choosing it. And if he has in him the stuff of a practical designer he will be loyal to his engagement.

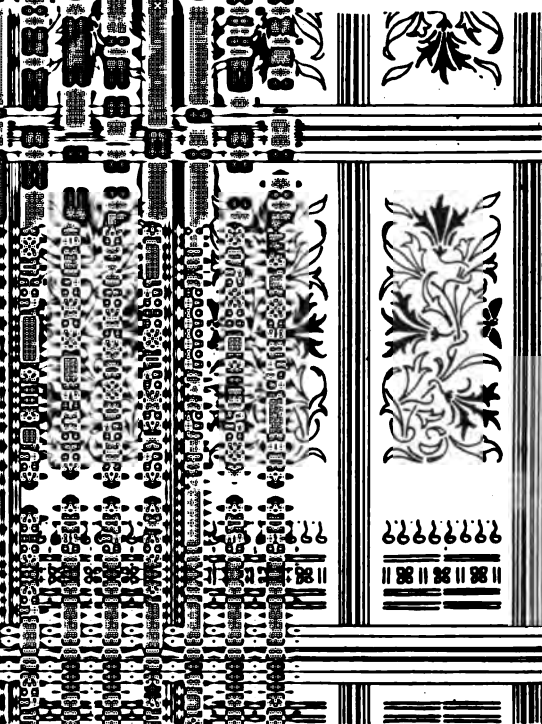
In art, however, no man is called upon to accept a ruling contrary to the clear interests of design and workmanship. It is an axiom of design that decoration should follow and enforce the lines of the thing decorated, from first to last faithfully subserving the constructional idea. It is in the nature of *accompagnement* always. In theory we all endorse that view. In practice the case is not so clear. It is not always easy to decide between the maker of a thing requiring decoration and the man who takes it up where the other left it. The one may ask more than due subservience, the other may claim unwarranted freedom. It is not, to take the case of an art embracing so many arts, a question between architecture and painting, but between an architect and a painter, either one of whom may be the master mind.

Would any one capable of appreciating the scheme of

ICATION.

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which he certainly  
e not vindicated his

A froward painter  
architecture when he  
s pictures. A great



MENT.

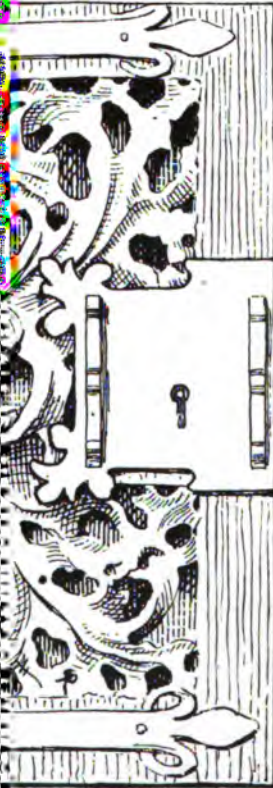
ifies a commonplace  
ent of its poor con-  
noment. The natural  
of the man who first  
The lines and limits

of right decoration are properly laid down by him. The decorator goes beyond them at the risk of offending against good taste; and, assuming the ground lines to be worthy of respect, he is bound, in practice as in theory, to conform to them. On the other hand, assuming them to be of small account, there is no occasion to pay them a deference not their due. If the rafters of the roof (see opposite), occurring very much as the convenience of building may suggest, give panels not of satisfactory proportion, or result in stripiness, a decorator with the courage of his opinions will not hesitate to correct the proportion or to counteract the tendency. Why enforce or even preserve lines in themselves unpleasing? Why not, if possible, obliterate them? The dictum as to following lines of construction holds good only in so far as they are worth consideration. This may be heterodox teaching; it is none the less true. If existing lines are bad, a decorator worth the name will not hesitate to depart from them—to draw the eye away from them to something on which it can dwell with satisfaction. It rests with the rebel, of course, to justify the assumption that he is a better man than his ostensible master. He must succeed; or he lays himself open to the charge of disobeying conditions—a crime not to be pardoned in design. We are too much inclined to accept structural or other subdivisions as rigid limits of design. There are some who would insist that the separate lights of a Gothic window should be treated separately, and the design on no account run through from one to the other. This seems very much like ignoring the fact that the independence of the lights is at the best only relative—they form always parts of the window. To confine the decorator to the smaller limits is to put broad treatment out of the question. Of course the mullions of a window have to be taken into serious account; in proportion to his ambition the artist increases his risks; but, in spite of all, he has managed before now to come out of it triumphantly. It is just a question of





ps after all no law is  
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 that the two wings of  
 d as separate panels—

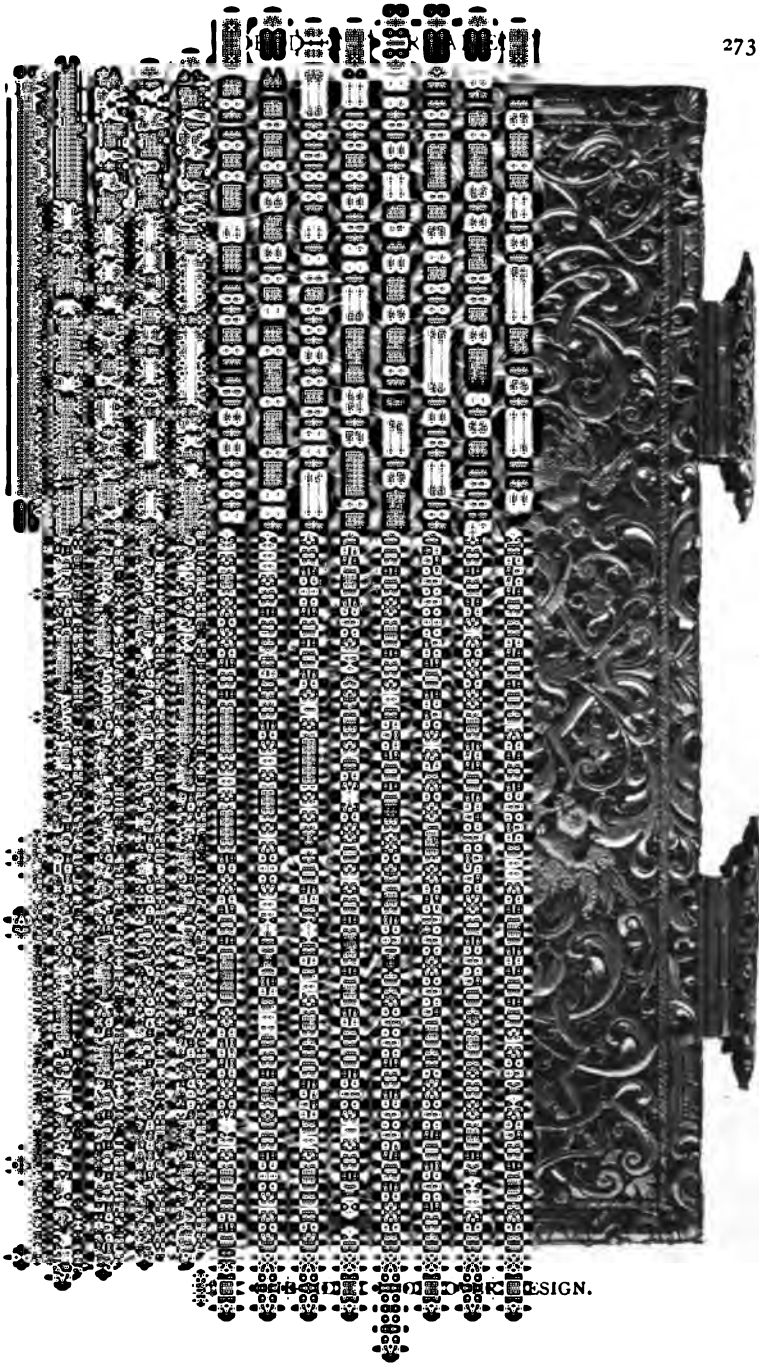


BLE DOOR.

pattern of the butterfly  
 dependent, only the two  
 the framing does not do  
 it should see fit to lay  
 than upon their com-

parative independence, why not? Even in the case where a pilaster divides them, the cabinetmaker may be allowed to emphasise by his design the fact that they fold—which he does by designing them so that, though taken singly they are one-sided, jointly they form a symmetrical composition. The practice, adopted, for example, by Boulle, is very different from the later French fashion of ignoring the divisions of the drawers in a commode, and allowing them to cut ruthlessly through delicate ornament wilfully carried across them. In the Gothic cabinet on page 270 the joiner has framed his work symmetrically; but the smith has eventually taken the matter into his own hands, and boldly emphasised the sides of the cupboard by making much of his hinges. So far he is within his rights—but not when he goes on to carry his ironwork across the face of the carving. In the small cupboard door on page 271 carver and locksmith have worked harmoniously together. The two sides of a bookcover answer in a measure to the wings of a door—with this difference, that only one side is seen at a time. And yet the side of the cover may be designed so as to be incomplete in itself, the two sides being necessary to the symmetry of the composition. The need of clasps and hinges gave perhaps the hint of this treatment. It proves absolutely satisfactory (262). Imagination makes good what the eye does not see. We accept the binding as a thing complete in itself, though we only see half of it at a time; and we appreciate the way in which the opening of the book is acknowledged in design so obviously one-sided as to imply the other.

It is not by disregard of controlling forms that a designer succeeds ever in satisfying us with the unaccustomed. Critical opinion is appeased only when the thing that seems perhaps lightly done was the result of deliberate judgment. He must be a man of some account who can reconcile us to something which we did not think could safely be done until he showed us how. Such a man can afford to be

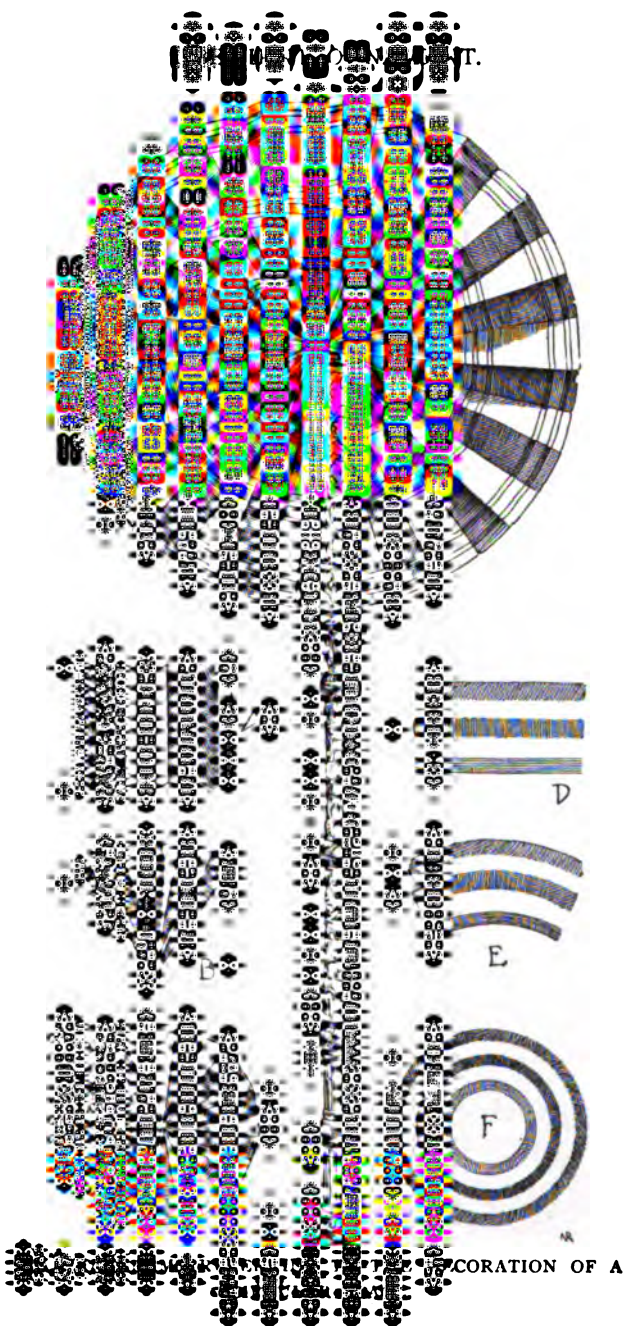


DESIGN.

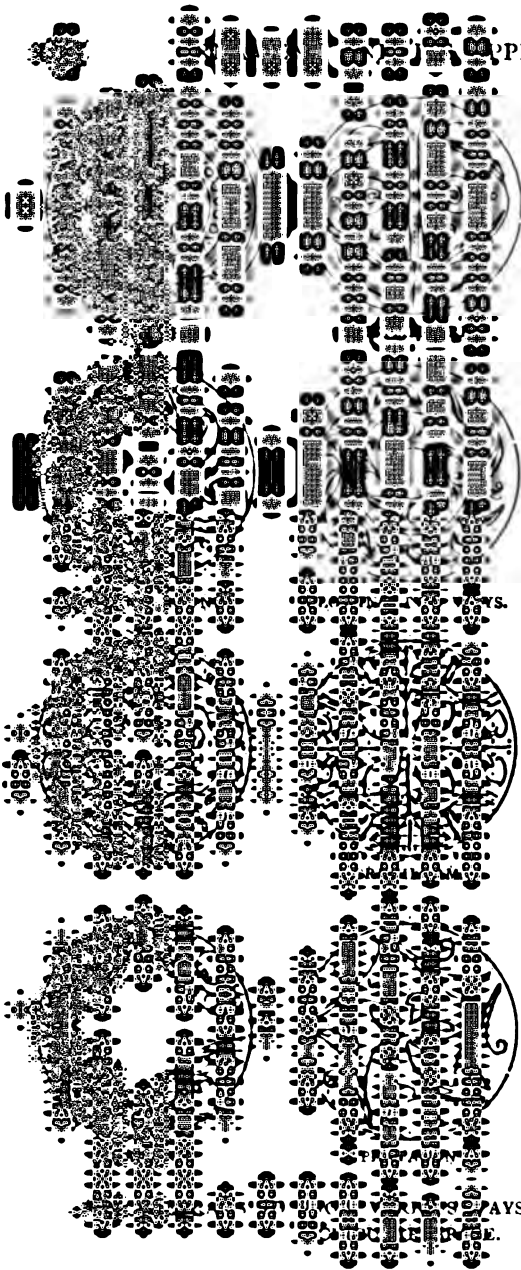
venturesome. If he can go counter to what we have accepted as a rule, and yet give no offence, we may be sure it was not by accident but by deliberate design, very skilfully carried out. There is nothing careless or casual in design. Not even in the little art of ornament.

The space to be filled or the shape to be decorated (determined very often by circumstances quite beyond the control of the designer) is the only possible starting-point for the appropriate planning of design. Further than that it is not possible to say much that will be helpful to the designer. Happily the space or form itself is likely to suggest to the ornamentist the lines of ornament which will preserve and perhaps emphasise proportions that are already admirable, or amend what disproportion there may be.

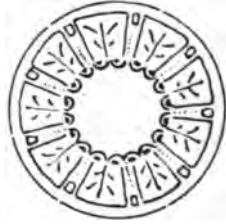
That there are lines into which the decoration of a given space naturally falls is shown in the case of the circular shape. Do what he may the designer comes almost inevitably round to ornament which takes the form of rays or rings, very possibly of the two combined—as surely in fact as the pattern designer (see *Pattern Design*, pages 54 *et seq.*) is reduced to setting out his repeat on the basis of a rectangular lattice. In fact, as M. Henri Mayeux has pointed out (“*La Composition Decorative*”), rings and rays are to the circle what a lattice of square lines is to the rectangle. A strip of paper folded as at A, opposite, has only to be gathered together at one end as at B to give a fanshape, and a longer strip gathered together as at C would give the rayed circle. A striped band as at D wants only bending to give the concentric curved lines at E, and the process of bending has only to be continued, with a longer band, to give the ringed circle as at F. It will be seen that here are no new principles of design involved but only new lines, resulting from the adaptation of vertical and horizontal lines to the circle. The crossing of the two series of lines gives, as in the beautiful ceremonial







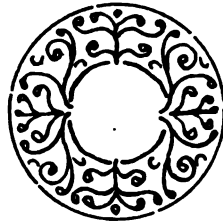
PLICATION.



RAYED.



FLOWING.



HEXAGON.

WAYS OF DECORATING A





FIG. 1. TURNED OVER.

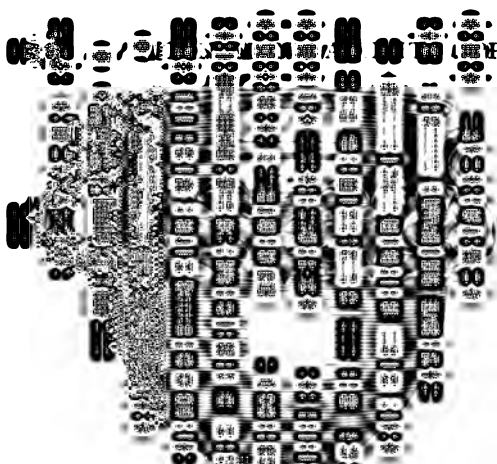
interesting lines, which, as  
and horizontal lines  
suggested that the idea of  
lines was developed  
that explanation of the  
how naturally the artist  
he had only to draw  
its centre to get rays  
from the margin of his  
may be gathered from  
a valuable scaffolding

opposite (chosen as



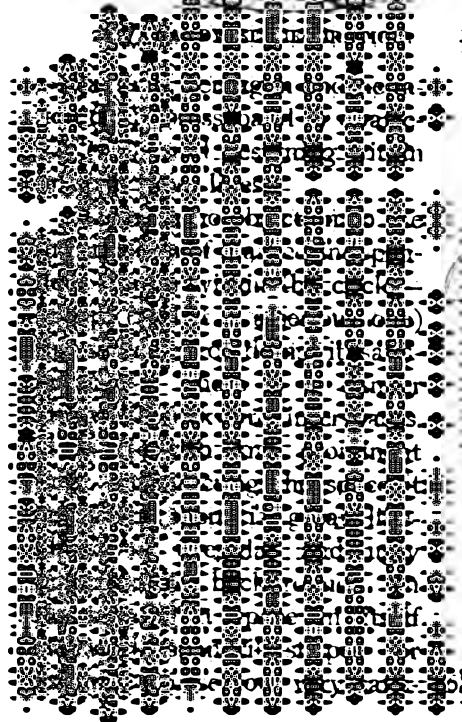
FIG. 2. DESIGNS.





PLICATION.

representative types) these lines are apparent — the cruciform patterns like those on page 277 being built up of eight radiating parts. Patterns flowing round, if they are at all compact, form of themselves rings. Other designs upon the page, not conforming to the typical lines, are arrived at by describing within the circle another figure

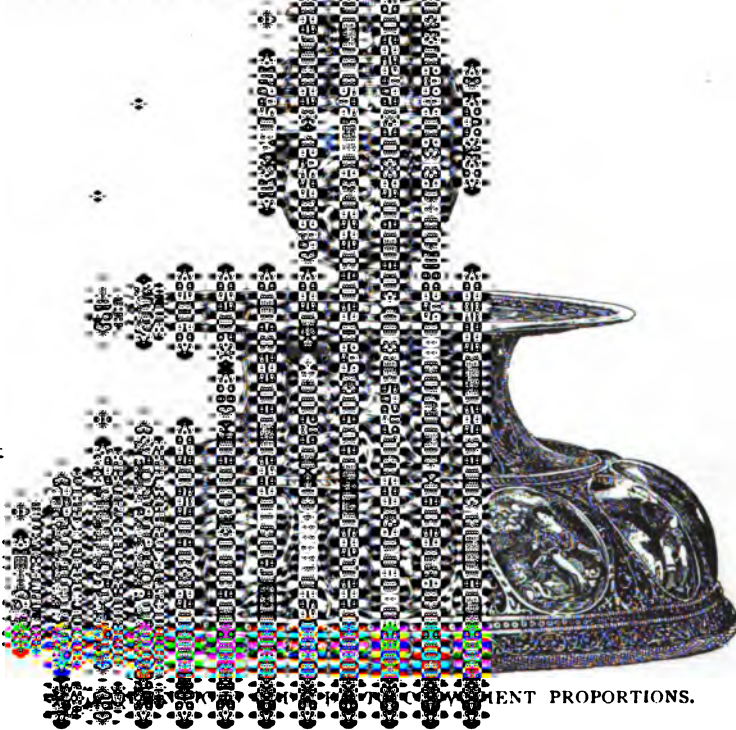


STRIPEWISE DECORATION.

regular and in itself  
itself that the framing  
is just one of those  
not to assert himself—

of circle decoration  
the decoration of vases  
happily set out.

lines of its plan—in  
on vertical lines (268)  
separately, corresponds  
actively they converge  
other parts of the vessel.



MENT PROPORTIONS.

And lines in these two directions result so surely from the repetition of details across or down the vase that vase decoration may be described as ordinarily built upon the scaffolding of the double series of lines (130).

The form of a vase, cylinder, or any object of that nature seldom allows the introduction into the design of any pronounced form contradictory to it; for the self-evident reason that it disturbs the lines of the vessel, at the same time that it is itself distorted. This consideration has, however, been ignored by the Chinese; and European potters have been prompt to follow the worst peculiarities of their design.

The distortion of the picture on the curved surface of a vase is less objectionable than the discord between the harshly defined patch it makes and the shape of the vase itself. The vanishing view of the figures on it is to some extent condoned in the case of a band or frieze of figure-work. It does not at all events necessitate the placing of the vase so that no part of it is seen to great disadvantage. There is something pleasing in the idea of the continuity of a band of figures round the vase—and the band itself is an acknowledgment of the shape it decorates.

The difficulty of satisfactorily introducing into vase decoration anything in the shape of a medallion has been for centuries past attacked more often with valour than with the discretion which, according to the proverb, is its better part. A comparatively satisfactory instance occurs in the base of the candlestick on page 279, where the embossed medallions are discreetly reduced to about the size of jewels.

The cue of the designer is of course to introduce shapes which explain the form of the vessel, as for example in the melon-shaped or other such divisions commonly employed in metalwork, which lends itself to the beating up of such bulbous forms, contrasted often with delicate chasing or other rich detail (109, 110).

## XVI. THE ADAPTATION OF ORNAMENT TO REPETITION.

The test of repeated pattern—Abstract form suited to repetition—Nature not enough, not necessarily the starting-point of ornamental design—Repetition as an element in composition—Forms not amenable to treatment in so far unsuitable for repeated ornament—Human and animal forms—Grotesque—Arabesque—Playfulness in ornament—Summary treatment.

A CONDITION of at least one kind of ornament—pattern—is repetition, which the artist unaccustomed to the restraint implied by it is not very ready to accept. He is given to indulge in compositions which, admirable as they may be in all other respects, lose by repetition. No doubt he schemes his lines and masses with a view to their recurrence, and to the forms they take in repetition—he would be no artist else—but he is disposed to regard all forms as equally available elements of pattern design. All is grist that comes to his mill. But what if the mill will not grind it? or if it should turn out something not to be kneaded up into consistent pattern-stuff?

That is a matter of taste, it may be objected. Not altogether, I think. Forms which, beautiful and interesting as they may be in themselves, lose their interest in repetition, fail to answer the test by which repeated pattern is fairly judged: does it gain by repetition?

The evidence of satisfactory pattern goes to prove that forms in order to be fit for reiteration must be abstract. The fact alone, therefore, that form is to be continually repeated demands departure from literal transcript in the rendering of it.

Nature, however prodigal of repetition, repeats her forms with a difference. The simplest flower that grows may be incomparably more beautiful than any abstract ornament can possibly be. But what of that? If with each successive copy of it there evaporates (as there does) something of the charm which was in the original, until at last the stereotyped repetition of it becomes exasperating, that is surely a very good reason for not degrading it by repetition. It is not as in the case of nature's repetition where no two flowers are quite alike. Our business is to invent forms which shall not lose by repetition.

The very faculty of draughtsmanship (the designer's means of expression) exposes an artist to the temptation of aiming at natural representation. And there is not much in the way of public opinion to keep him in check. Most people are familiar enough with nature to take some interest in natural form, no matter how unsuited it may be to the purpose in hand; whereas, to appreciate in any degree the fitness of ornamental treatment argues some slight understanding of design.

Whoever can draw likes to make a good drawing and to carry it as far as he can. Drawing, however, is here not the end but only a means to it. The point of all-importance in applied design is the decorative result, the effect of the work in execution and in its place. The designer of repeated ornament is bound, in the interests of his design, to take into account its repetition; which means, if not to create his own forms, at least so to render the forms he borrows from nature as to make them gain by repetition and not lose. A capable workman conforms to decorative conditions not so much because he must as because he sees in their acceptance the surest way to success and to the full expression of himself. He submits therefore with a good grace.

There are yet other reasons for the choice of ornamental forms remote from nature, or for removing them from nature;

and it may be incon-  
plays in the scheme

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UPON NATURAL FORM.

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not teach treatment. It is by the study of art, and not of nature, that a man learns to omit the multitudinous details in nature which would attract attention he does not desire to call to them, to emphasise this feature and to subdue that, to modify form and colour according to his purpose.

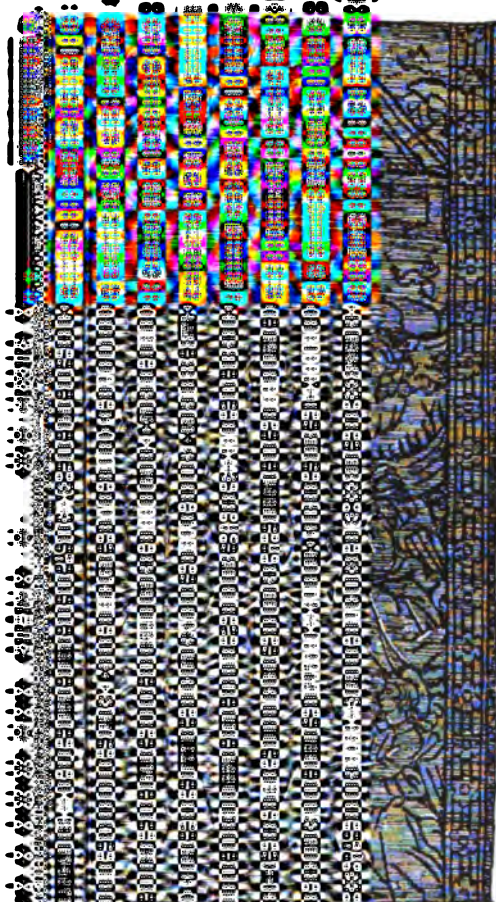
The ornamentist very often does not even find himself deliberately upon nature (270). He draws his inspiration from nature of course ; but he starts continually from the decorative conditions ; and it is at *their* prompting that natural forms occur to his mind. So occurring, he may be sure that they come in appropriately modified form, unconsciously adapted to the purpose in hand. Thus in ancient Greece the vase painter arrived through the use of the brush at the device which we call honeysuckle pattern, and the sculptor came to clothe the joints of his scroll with foliation more or less reminiscent of acanthus leafage. In either case it was art which taught him the secret of design. High priests of nature from Ruskin downwards have omitted to insist upon this point—a vital one to design. They have on the other hand so persistently urged the claims of nature on the artist, and only nature's claims, that, though they may not in so many words have said that nature is enough, that is the impression left by their preaching on the minds of their disciples, who have somehow the infatuation that they can do great things in art without more knowledge of its principles than comes to them by instinct. Art is worth the wooing—and the way to her heart is not by holding on to the apron strings of Mother Nature. But to return to ornament and to repeated ornament in particular. The condition of repetition is imposed on pattern by the necessity of more or less mechanical execution (see Pattern Design, page 3) ; but, apart from any inducement of manufacture or economy, artists resort to repetition, not merely because the human brain cannot go on inventing without the comparative rest of manual labour, because it is a preventive against loose and rambling ornament, because



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gives scale to pattern,  
in composition with  
desire to do so. The

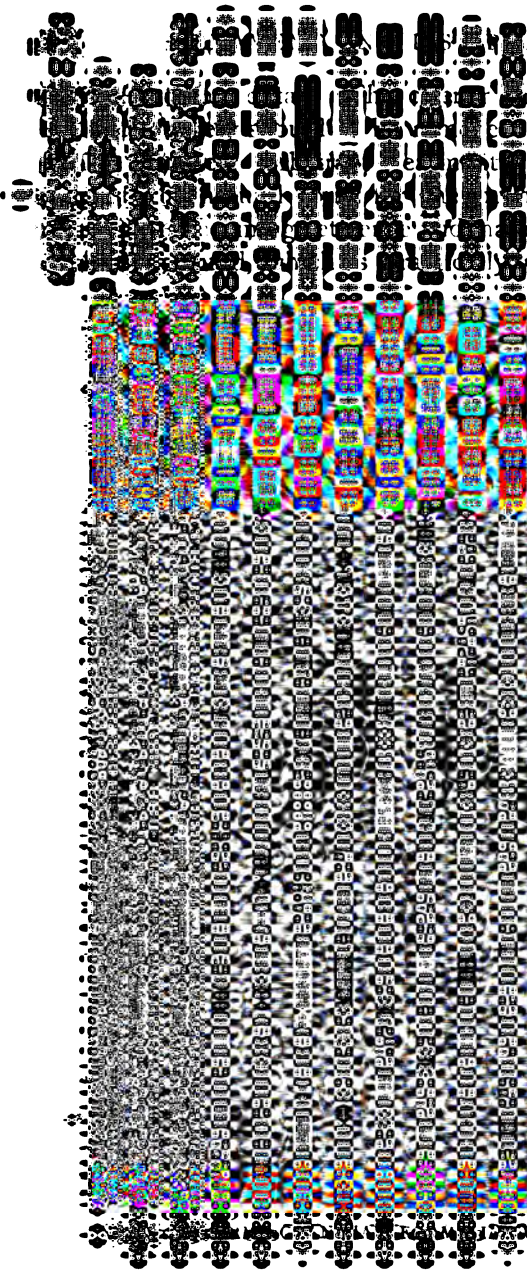


E. COMPOSITION.

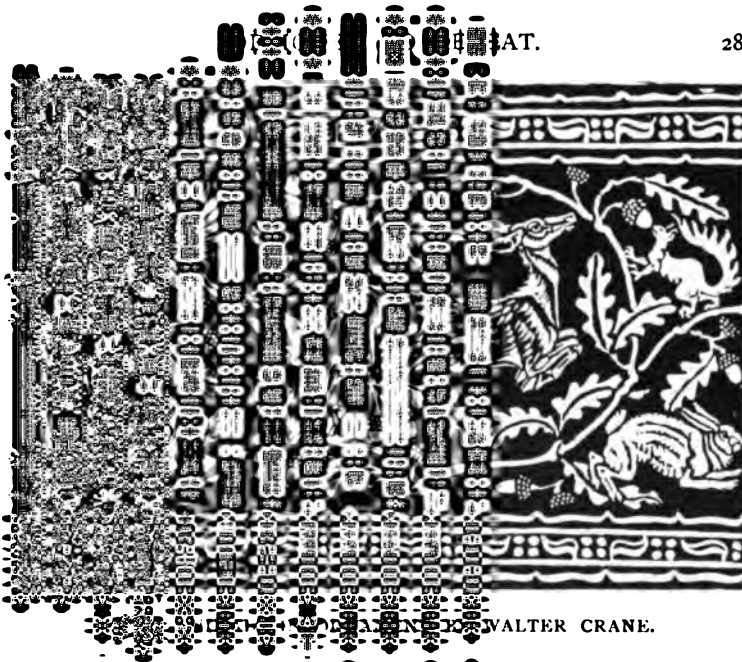
may avail himself of  
in proportion to the

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from nature, and the  
in short necessary in  
pose of repetition, to  
e it serve the purpose  
what a great part of



WOVEN PATTERN.



WALTER CRANE.

Further natural detail is it may be repeated. Far so much as redupli- in designing ornament, "ments" will bear the reason take the liber- may with vegetable. lightly to be tampered into ornament, such ated without danger of tion of the Virgin" in far lost in a shimmer be at all ; but it is less pattern would be ; and wanted to find the same of the stuff. by the occurrence at



# PLICATION.

With every recurrence of harm is lessened, until in most cases exasperation, Sicilian, and other strong animals (272), and mental patterns (273), it (and even human) forms seems, however, to be that, as in the aforesaid conventionalised as to that, as in some of Mr General effect of surface themselves as figures. colour (as in the table interwoven with other



SERVY WALL PATTERN.

strict subjection. It is by no means every artist who can keep them in their place. Where animal forms can be infinitely varied objection to them ceases to hold good. The grotesquerie of Italian arabesque (276) is for the time being out of fashion ; but the men of the Renaissance who peopled their scrolls with creatures, or grafted together animal and vegetable forms, did so in such a way as to convince you of their ornamental capacity. The result, pleasing or not to our modern taste, is unmistakeably ornament. You detect as your eye dwells upon the carving, living creatures among its leafage, or the scroll itself grows into fantastic life, the longer you look the more you see in it ; but it is first and last ornament, all the more attractive for the fancifulness or the mystery of its detail.

The animal form which makes satisfactory ornament is by men to whom it was easy and more amusing (natural, in fact, for all its artificiality) to play with such form, and who could handle it, and were content to handle it, according to the conditions of design.

Instances of living form so far removed by treatment from their prototype in nature as to be proof against criticism occur in ornament from the days of the Pharaohs to those of Alfred Stevens : and the lesson of it all is, that it should be of the simplest kind, spontaneous, done without effort, suffering no disadvantage from summary treatment. Neither in Greek vase-painting nor in Italian Majolica is accuracy of drawing a characteristic. Grace and spontaneity of brushwork in the one, richness of colour in the other, directness of execution in either case, and the restriction of the painter's effort to what his means will readily give—these are what we find, and what gives them their reputation and us our satisfaction in them as ornament.

## XVII. THE POSSIBLE PALETTE.

The restrictions of technique a source of strength—Examples : Clay and pottery colour—Tin enamel—Coloured glazes—Blue and white porcelain—Effect of colourless glaze upon colour—Glass—Its natural colour—Stained glass colour—Dyes and colours—Their use in printing—The natural colour of materials—The quality of the colour medium.

COLOUR is controlled by technique even when it is not prescribed by it. The artist is not nearly such a free agent as he is supposed to be, and the colour schemes which we attribute, without thinking, to the individual or to his racial feeling, arise out of conditions as to which he had no say.

What he has done is to take advantage of them. He is free to drop out of his palette the colours for which he has no artistic use. He cannot add a colour to it—unless by chance he happens to be a chemist also.

That being so, it would seem incumbent on us to urge the man of science to unwearied experiment with a view to increasing our range of colour. It has been done, and the scope of the artist is continually being widened ; but not altogether to the benefit of art. The fact is that restrictions to which art has been subject are by no means the hindrance they are taken to be. They have proved a source of strength to the artist—giving character to his work, and a sort of oneness—not so easy to preserve with all the pigments of the artists' colourman to choose from.

Clay is a substance which has a good deal to say as to pottery colour. It burns for the most part to a yellowish, reddish, or grey colour, more rarely to a white. It may be

mixed, or stained with metallic oxides ; but the colour of the clay is always felt in the tint so obtained, except where the natural earth is so much alloyed that the vitreous result scarcely deserves to be called clay. And it is not without a moral for us that, for example, very powerfully stained flooring tiles, such as the bright blue, clash horribly with the more sober hues proper to baked earth. These are in themselves harmonious, and make a useful palette, though too low in tone for many purposes.

Brighter colour is to be got in the form of enamel or of glaze, which is really glass, not clay at all. The colour of opaque enamel is determined by its composition. Oxide of tin turns glass a milky white in the fire—and affects the colouring matters mixed with it in much the same way as body white affects oil or water colour. The harsh colour of the Della Robbias was none of their choice, but the best they could do with tin enamel : they would have made their blue like lapis if they could.

In the same way the opacity of enamel is due to tin ; and, what is more, the tin contained in brass or bronze clouds the colour. The Chinese enamellers, thanks to their much greater experience, could do things quite beyond the scope of sculptors experimenting in pottery ; but they could not get the translucency to be obtained upon gold or silver. The lower tone of Japanese enamel as compared with Chinese is explained by a difference in the composition of the metal foundation.

The most beautiful pottery colour is that produced by more or less transparent glaze over a pale body, and its great charm is in its variety. Potters have done and still do their best to get rid of it ; but the colourists among them have made the most of its incidental variety, not only in depth, according to the way it flows, but according to its "flashing" in the fire. They have taken advantage of the flow of the glaze and schemed that one colour should flow



into another, and reckoned on the chemical action of one glaze upon another to get effects of streaked and splashed and curdled colour—deliberately aiming at what was in the first instance pure accident. There is always some uncertainty about pottery colour ; but one can rely at least upon the laws of gravitation, of chemistry, and to some extent upon the action of the fire, about which the inexperienced speak so hopelessly always. Where the amateur hopes for a happy fluke the man who knows his trade reckons upon a foreseen effect. He knows quite well what he is aiming at. A potter is working always more or less in the dark. It is not until it comes out of the kiln that he sees the effect of what he has done. But, though he is compelled as it were to fire blindfold, he does not shoot recklessly ; and, according to his science and experience, he hits the mark.

Such, however, is the uncertainty of the fire that it is inexpedient to aim at colour depending for its effect upon precise relation of tone or tint. The painters of Sèvres sacrificed to flesh and flower painting qualities peculiar to vitreous colour. The Chinese porcelain painter, his Persian imitator and the Italian Majolica painter, knew better than that.

The beauty of blue and white is beyond dispute whether in Chinese porcelain or in the Persian and Dutch earthenware inspired by it. But blue was not so much the choice of the Chinese potter as the colour forced upon him by his method. Cobalt was the only powerful underglaze colour he could trust to stand the heat of his kiln. The red at his disposal was most likely to come out dull and smoky, the yellow was at best brownish, and the green no stronger than celadon. Even in on-glaze painting blue was the one colour which could be depended upon to sink into the glaze and be held there in suspension, so that one could see into its depths.

When it comes to polychrome on earthenware, the relative warmth of the Italian as compared with the Persian palette

is a matter not of Oriental and European temperament but of the composition of the glaze. The Italians aimed no doubt at Oriental colour, but the lead in their glaze turned the Persian turquoise to a greener shade, destroyed their purple, and developed, what the Persians could not get, brilliant tones of yellow and orange.

It is the same in other crafts. The green and yellow tints of glass, abandoned in favour of colourless "flint," were not the choice of early glassblowers, but the result of impurities in the sand employed in glassmaking. Directly the stained glass window painters discovered the means of staining white glass yellow, the whole tone of their windows was altered to a brighter and gayer key. White glass was accepted as a convention for flesh colour (much to the advantage of the work), because the only flesh tint procurable in potmetal was a rather unpleasant pink.

The dyer was no freer to choose his palette than the potter. William Morris made his own use of the tinctures employed from time immemorial in the East, but added nothing to them. The natural dye-stuffs are rapidly being displaced by the products of synthetic chemistry; but they give quite a different palette. And, when it comes to printing with them, they entail quite different processes, which in turn materially affect the artist's colour scheme. The fresh colour of an Eastern print is not to be got by modern processes of cotton printing—any more than the old-fashioned printer could possibly get the effects produced by some of our methods.

And the colour scheme is affected, too, by the consideration whether it is to be printed by hand or by roller, and whether the printings follow quickly one upon the other or whether there is time for the one to dry before the other falls on to it. Allusion was made on page 50 to discharge printing. That, again, affects the artist's colour scheme. There are only a limited number of dyes—indigo is one—which can

be trusted to discharge with certainty enough. And there is the question of the stuff to be dyed, which may have affinity with one dye-stuff and none with another.

The worker in natural materials has his palette still more rigorously set for him. The marquetry inlayer is confined not merely to natural woods but to woods which will shrink something like equally ; the pavement worker to marbles that will wear evenly. It was not purely out of affection for red and green that the Italians in their *Opus Alexandrinum* kept so faithfully to white marble, serpentine and porphyry.

Workers in distemper, in oil, in fresco, have each their own palette. It is a painter's business, perhaps, to get over that as best he can—his high pictorial purpose is not to be controlled by any such consideration. The purpose of the ornamentist seldom warrants his departure from the palette natural to his material. Its restrictions, if he only knew it, are a blessing in disguise.

## XVIII. THE INEVITABLE LINE.

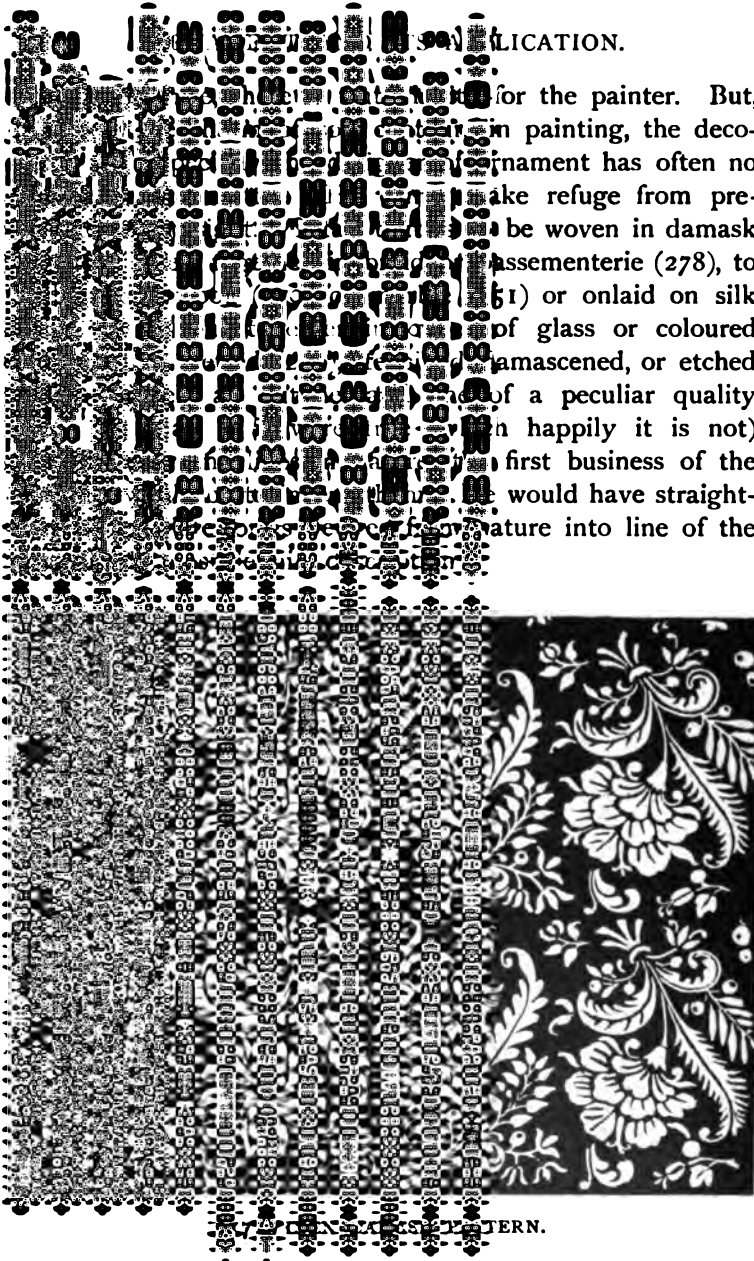
Line and outline in ornament—The quality of line determined by material, &c.—Precision of line essential—A hard line not always to be avoided—Designer accepts the line given him by his material—Examples: Thick lead lines in stained glass—Fine wire in cloisonné—Tooled outline to separate onlays of leather—Couched cord to edge appliqué embroidery—Outline detaches ornament from its background—Makes distant forms read plainly—Strength and colour of outline—Double outline—Hardening and softening effect of outline—Outline not a law but often a matter of expediency.

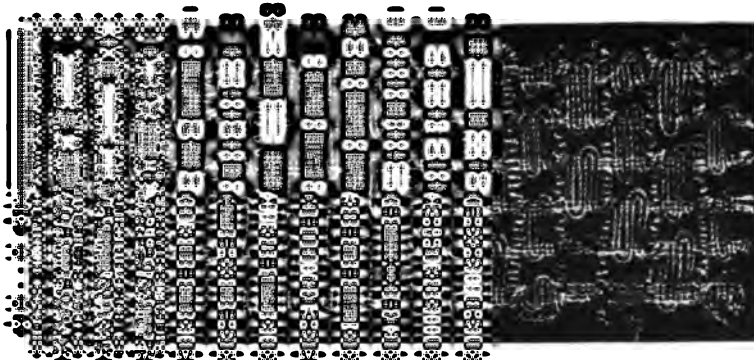
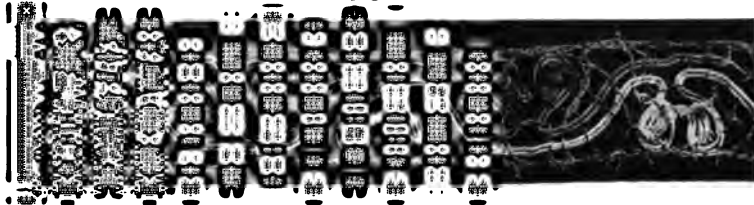
LINE is a subject upon which much has been written and more might well be said—of the meaning that may be put into line, its expression, that is to say, the stillness suggested by horizontal lines (we associate them with the horizon), the support expressed by vertical lines (they remind us of pillars that uphold), the stability of square lines, the life of lines suggesting natural growth, the movement of sinuous and undulating lines. And in close connection with considerations more or less sentimental there is the practical question of the value of line in composition, the way straight lines steady the design and flowing ones enliven it, of the lines resulting in repose or restlessness. As to the value of line in *ornament* there is no possible doubt. Painters may be right or wrong in their new found determination nowhere to find lines in nature. That they exist there no one with sharp sight will deny, though to defective vision everything may seem blurred. "Pour bien voir," said Carolus Duran, "il faut fermer les yeux!" If

# PLICATION.

for the painter. But, in painting, the decoration has often no make refuge from pre- be woven in damask assementerie (278), to 51) or onlaid on silk of glass or coloured amascened, or etched of a peculiar quality n happily it is not) first business of the would have straight- ature into line of the

TERN.





CL. PROOF OF L. MENTERIE.

depends (as will presently material used and the selves almost invariably and firm. The artist art. Any attempt to as the bold use of it always in ornamental

unpromising outline is natural form, already ful to unity of deco-

condition of the case finished work, the de- of outlining his forms

PLICATION.

On a vague outline is  
all cost, at the cost  
compare Pattern Design,  
or to shirk the diffi-  
them, that is, on to  
somewhere in the  
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F. D.

occurrence to hear  
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ought never to have

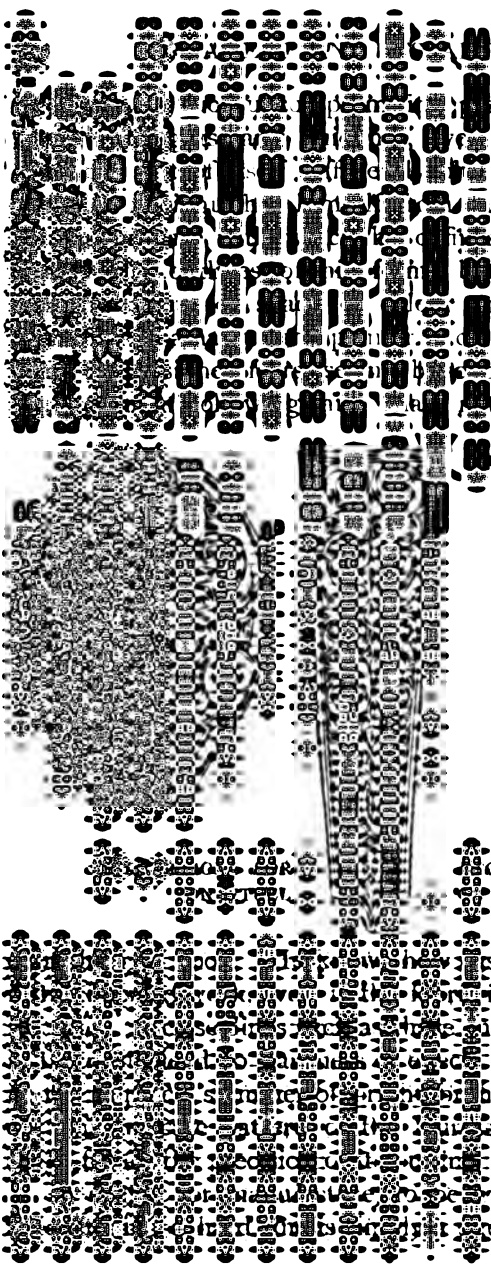
There is a hint of some-  
let go, do not lend





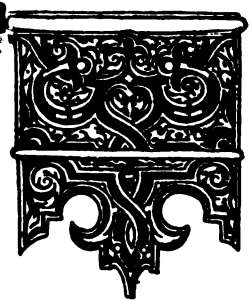
man is, presumably, not the artistic equal to share his credit to. And it is the in outlining his forms their rough treatment by another and less sympathetic hand. No one will murder your work so tenderly as yourself.

Sure consolation awaits the designer who has the courage to make his design such as the available workman, and the machine perhaps after him, can render. He will find in the work executed from it, if not the quality sacrificed in his drawing, compensation it may be even more than equivalent. The light shining through stained glass, the bright cloisons of enamel, the corded outline of the hard lines of his design, the gloss appropriate to stuff, the gloss will redeem the forms



# PLICATION.

decision for the "point  
though the jacquard  
them. The practical  
unpractised by the  
in his drawing not  
the limits of each  
entering into it. The  
hardening the effect:  
his drawing, is lest  
have lines definite



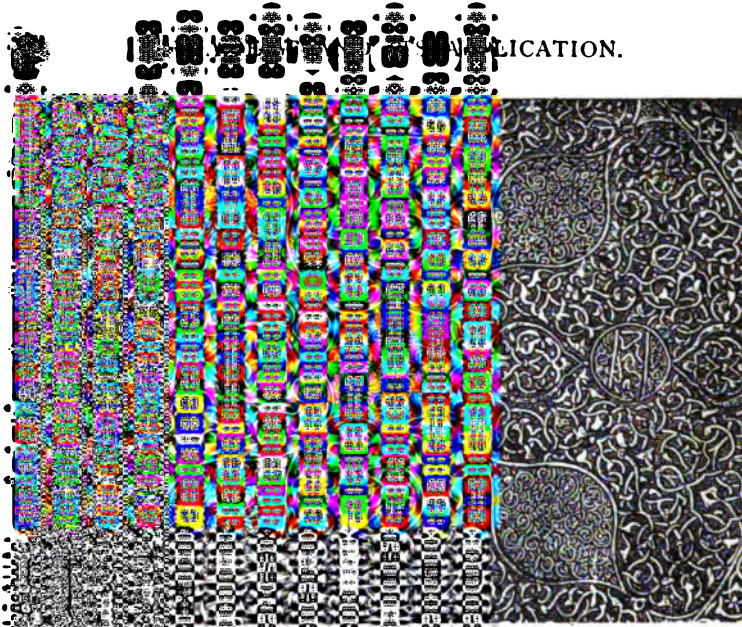
## CHED ORNAMENT IRON.

sy it is to soften them  
itself does not do that  
damascening do not  
In fact it is not easy  
ize and silver to make  
h ornament overleaf  
oven, say, or printed,  
estion of choosing the

colour—all-important, it is true, but a thing the colourist does, when the time comes, without thinking about it.

The workmanlike use of a material if not actually the material itself may, as I have said, not only imply the use of an outline but determine its character. A practical man knows that, and, far from being afraid of it, relies upon it for continual help. He reckons with and makes much of the thickness of the lead in his design for glazing, and throws the outlines of his design into them (283), he takes advantage of the fine edge of the flat wire forming cloisons for his enamel. Cloisonné enamel is distinguished from champlevé not only by the fact that the one inveigles the artist into linework and the other makes him chary of it: the wiry quality of the cloisonné line is quite different from a narrow strip of metal left in relief by the cutting away of the ground on either side of it. Moreover the evenness of the cloisonné line justifies itself when we realise that it is in fact the edge of the metal tape used to build up the walls of cells in which vitreous pastes of various colours are confined and kept apart.

Gold tooling makes the best possible outline to painted ornament on leather (284), and when the binder took later to inlaying or onlaying coloured leather, it seemed to be specifically designed to mask the joints. So the embroidress overlays the edges of appliqué with a line of cord, or threads of gold, or strands of soft filoselle, giving perhaps to this last the appearance of beading by the way she allows it to expand between the close-set, tight drawn points of couching; and so the worker in appliqué sews it down with buttonhole or chain-stitch (285), each of which has a character of its own. The leather-worker, it will be seen, uses a line of chain-stitch for its own sake also, apart from appliqué, and the worker in silver thread (286), depending almost entirely upon line, makes use of the returning outline to get a double line of couching strong enough for the stalk. It will be seen, too, that the turning of the thread gives a rounded line where another



PLICATION.

OVER UPON BRONZE.

...e. A Spanish worker  
... made it turn over  
... the points. It is always  
... erial—one's partner in  
... lay entirely from your  
... own hand, and where  
... method or manufacture,  
... employ an outline.  
... depending very often  
... s mainly upon precision of  
... super-subtle kind is  
... gular as it may be, is  
... tale in words that he  
... the painter are often

ways free to indulge  
 other means of giving  
 ing to detach it from  
 now effectually even a

contrast to its ground  
 and the further it is  
 of tone, the more it

he ornament he has  
 m where it is seen.  
 ly legible. He may  
 deepening the one  
 by increasing both. But he  
 determining the depth  
 stance, to alter them  
 me. The expedient  
 age, and it is ready  
 deliberately and safely  
 but for it would be

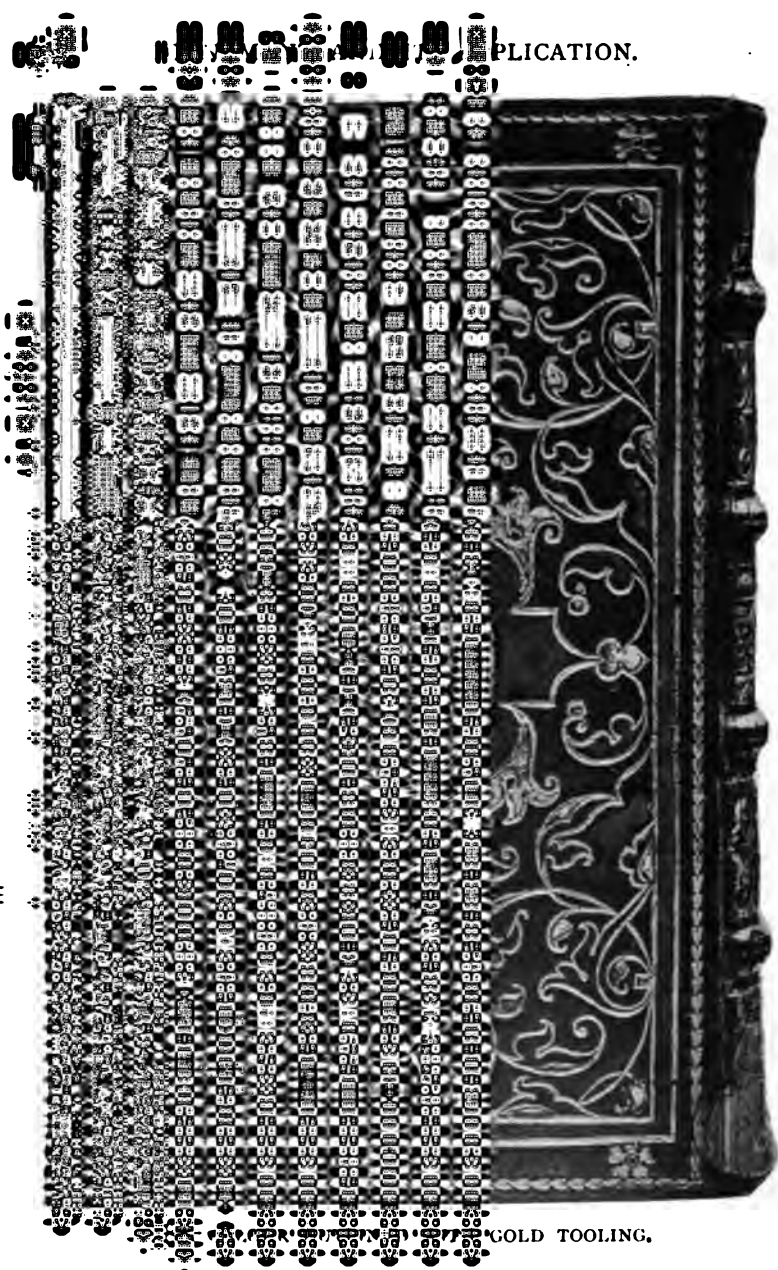
an artist resorts of his  
 outline. Mechanical



83. GRISAILLE GLASS IN  
 WHICH THE MAIN LINES OF  
 THE PATTERN ARE GIVEN BY  
 THE GLAZING.



PLICATION.



GOLD TOOLING.

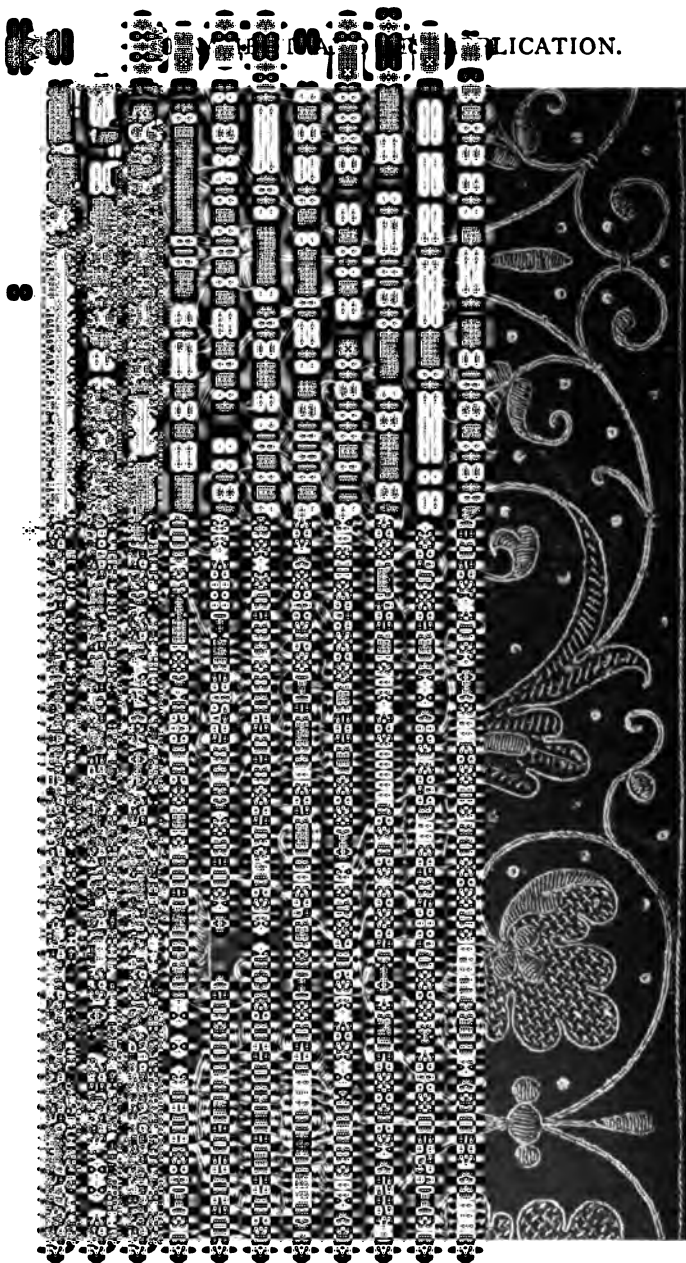
it. It comes partly  
 up of the gouge, the  
 strength of an out-  
 need it be all of one  
 the same time that



LEATHER APPLIQUÉ OUT-  
 ED WITH CHAIN-STITCH.

interacted by an outline  
 that is to say, in half  
 of deep as need be. It  
 that has accidentally  
 that the spreading is  
 st.





286. LINEWORK IN SILVER THREAD.

LICATION.

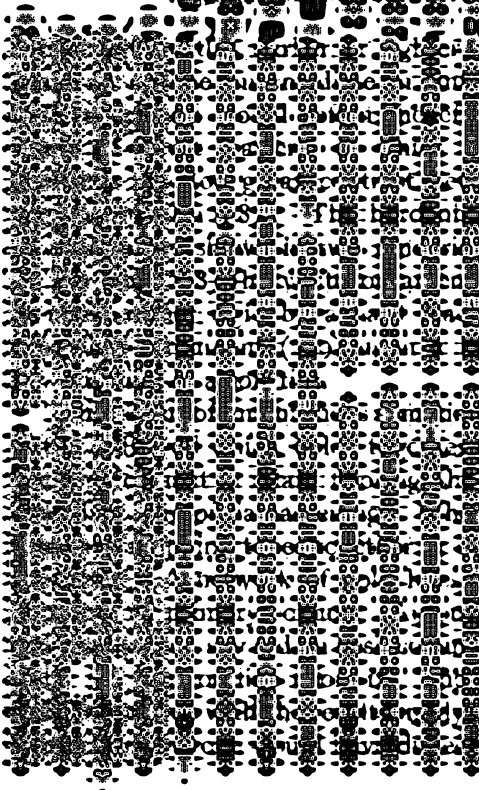
cause he has a pointed  
 cause it gives him the  
 forms already drawn  
 usually to emphasise  
 opposite purpose of  
 light upon a relatively  
 outlined by an edging  
 element or of darker  
 between the two would be



OF "TERRY."



PLICATION.



OUTLINE.

outline. On the other  
between the ornament  
it, as may be seen in  
the "terry" effectually  
between the rich pile and  
and softening effects  
of the same design.  
upon a tinted ground  
outline. In the other  
black ground is blurred

is given by the material  
stained glass window,  
gilt cloison of enamel,  
it is not, it is a ready  
teaching them one from  
harmonises the harshest  
line in a deeper tint of  
strengthens it consider-  
rudest colour may be  
of lighting up the effect





OUTLINE.

and so often useful that necessary passport to decoration preached as though it taken for the outward merely removing art from the hall-mark of decorative

the sake of outline is of it is but to degrade of the decorating shop. making outline compulsory that is the question and be decorative in which The artist must decide, real truth is that outline is just a matter of however, of the conditions prompt and economic expedient may safely have not only to put up and to turn it to all

There we come back to the very nature of design. If it is true, as I began by saying, that, apart from its application, there is properly no such thing as ornament, it follows that, personal as may be the work of its designer, it is still the outcome of conditions, the solution of a problem set by circumstances outside himself. It is his only in so far as he works it out in his own way. He will bring to it what is his to give ; but his art is the art of making the best of it.

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